

M<sup>ME</sup> . SIMONS CANDEILLE



1/12











IPHIGENIE  
EN TAURIDE  
Tragédie en quatre Actes

PAR

M. Guillard

MISE EN MUSIQUE.

PAR

GLUCK

*Représentée pour la première fois par l'Académie Nationale  
de Musique le mardi 18. May 1779.*

PRIX 30. <sup>l</sup>rs

A PARIS.

*Chez DESLAURIERS, M<sup>d</sup> de Papier, rue S<sup>t</sup> Honoré à côté de celle des Prouvaires  
Et aux autres Ordinaires.*







# CATALOGUE

## de Musique

De fond de Des Lauriers, N<sup>o</sup> de papier, rue N. Honore, A PARIS.

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#### PARTITIONS

De Gluck

	Prix
	fr
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<i>Alceste</i> .....	30.
<i>Iphigénie en Aulide</i> .....	30.
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<i>Orphée &amp; Euridice</i> .....	30.
<i>Echo &amp; Narcisse</i> .....	30.
<i>Cithère assiégée</i> .....	30.
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De Piccini

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<i>Didon</i> .....	30.
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	Prix
	fr.
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<i>Le faux Lord</i> .... de Piccini.....	30.
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<i>Les Parties</i> .....	15.
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# IPHIGENIE EN TAURIDE ,

## ACTE PREMIER, SCENE 1<sup>ERE</sup>

Iphigénie, Chœur des Prêtresses .

*Le calme*

1<sup>re</sup> Flute

2<sup>e</sup> Flute

1<sup>er</sup> Hautbois

2<sup>e</sup> Hautbois

Cors

Tromp.  
in D.

1<sup>er</sup> Violon

2<sup>e</sup> Violon

Alto

Iphigénie

Prêtres

Prêtresses

Basson

B. C.  
Contre B

Tamb.

1<sup>re</sup> Flute

2<sup>e</sup> Flute

1<sup>er</sup> Hautbois

2<sup>e</sup> Hautbois

Cors

Tromp.  
in D.

1<sup>er</sup> Violon

2<sup>e</sup> Violon

Alto

Iphigénie

Prêtres

Prêtresses

Basson

B. C.  
Contre B

Tamb.



This is a handwritten musical score on 18 staves. The notation includes treble and bass clefs, key signatures (one sharp), and various musical symbols such as notes, rests, and accidentals. The score is organized into systems of staves. Key markings include "col 1<sup>a</sup>" on the second staff, "Tempête" on the eighth staff, and "forzato" on the ninth staff. Dynamic markings "FF" and "P" are present at the end of the eighth, ninth, and fourteenth staves. The manuscript shows signs of age, with some ink bleed-through and wear on the paper.



Handwritten musical score on 15 staves. The notation includes treble and bass clefs, key signatures (one sharp), and various musical symbols such as notes, rests, and dynamic markings.

Key markings include **FF** (Fortissimo) and **P** (Piano) in the 7th staff. The 8th staff contains the marking *col. 1.* (Coda 1).

The score is organized into systems of five staves each. The first system (staves 1-5) contains mostly rests. The second system (staves 6-10) contains more active notation, including a complex melodic line in the 7th staff and a rhythmic pattern in the 8th staff. The third system (staves 11-15) contains mostly rests, with some activity in the 15th staff.



*Un peu plus en avant*

A handwritten musical score on aged paper, featuring 14 staves. The notation includes various musical symbols such as clefs (treble, alto, and bass), key signatures (one sharp), and dynamic markings. The score is organized into systems, with some staves containing rests and others featuring active melodic or harmonic lines. The handwriting is in ink, and the paper shows signs of age and wear.

**Staff 1:** Treble clef, one sharp. Contains rests.

**Staff 2:** Treble clef, one sharp. Contains rests.

**Staff 3:** Treble clef, one sharp. Starts with a whole note chord marked *FF* and *P*, followed by a melodic line of eighth notes.

**Staff 4:** Treble clef, one sharp. Contains rests and a double bar line.

**Staff 5:** Treble clef, one sharp. Contains rests.

**Staff 6:** Treble clef, one sharp. Contains rests.

**Staff 7:** Treble clef, one sharp. Contains a melodic line of eighth notes, ending with a whole note chord marked *F* and *P*.

**Staff 8:** Treble clef, one sharp. Contains a melodic line of eighth notes.

**Staff 9:** Treble clef, one sharp. Contains a melodic line of eighth notes.

**Staff 10:** Treble clef, one sharp. Contains a melodic line of eighth notes.

**Staff 11:** Treble clef, one sharp. Contains a melodic line of eighth notes.

**Staff 12:** Treble clef, one sharp. Contains a melodic line of eighth notes.

**Staff 13:** Bass clef, one sharp. Contains a melodic line of eighth notes.

**Staff 14:** Bass clef, one sharp. Contains a melodic line of eighth notes.



2

FF

col 1<sup>o</sup> //

FF

FF

FF

FF

*live* *fortissimo*

col 1<sup>o</sup> //

FF

col B //

*live* FF

FF



5

Handwritten musical score on 18 staves. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (C and 2/4), and dynamic markings like *force* and *colt*. The notation includes whole notes, half notes, and complex rhythmic patterns with many beamed notes. The manuscript is on aged, slightly stained paper.



Handwritten musical score on ten staves, featuring complex notation, dynamic markings, and repeat signs.

The score is organized into two systems of five staves each. The notation includes various note values, rests, and dynamic markings such as *force*, *forcé*, *col B*, *F*, and *P*. Repeat signs (*//*) are used throughout the piece.

Key features include:

- Staff 1 (Top):** Features a melodic line with a series of eighth notes and a dynamic marking of *F* (Forcé).
- Staff 2:** Contains a series of repeat signs (*//*).
- Staff 3:** Features a melodic line with a series of eighth notes and a dynamic marking of *F* (Forcé).
- Staff 4:** Contains a series of repeat signs (*//*).
- Staff 5:** Features a melodic line with a series of eighth notes and a dynamic marking of *F* (Forcé).
- Staff 6:** Contains a series of repeat signs (*//*).
- Staff 7:** Features a melodic line with a series of eighth notes and a dynamic marking of *F* (Forcé).
- Staff 8:** Contains a series of repeat signs (*//*).
- Staff 9:** Features a melodic line with a series of eighth notes and a dynamic marking of *F* (Forcé).
- Staff 10:** Contains a series of repeat signs (*//*).



6

This page of musical notation is for a piano piece, likely in a minor key as indicated by the key signature of one flat. The score is organized into systems of staves. The first system consists of two staves: the upper staff is in treble clef and contains a series of eighth-note chords, while the lower staff is in treble clef and contains whole rests. The second system also has two staves with similar notation. The third system introduces a more complex texture with two staves in treble clef, each containing eighth-note chords. The fourth system continues this texture. The fifth system features a grand staff (treble and bass clefs) with eighth-note chords, and a lower staff with whole rests. The sixth system is a grand staff with eighth-note chords in both hands. The seventh system is a grand staff with eighth-note chords. The eighth system is a grand staff with eighth-note chords. The ninth system is a grand staff with eighth-note chords. The tenth system is a grand staff with eighth-note chords. The eleventh system is a grand staff with eighth-note chords. The twelfth system is a grand staff with eighth-note chords. The thirteenth system is a grand staff with eighth-note chords. The fourteenth system is a grand staff with eighth-note chords. The fifteenth system is a grand staff with eighth-note chords. The sixteenth system is a grand staff with eighth-note chords. The seventeenth system is a grand staff with eighth-note chords. The eighteenth system is a grand staff with eighth-note chords. The nineteenth system is a grand staff with eighth-note chords. The twentieth system is a grand staff with eighth-note chords. The twenty-first system is a grand staff with eighth-note chords. The twenty-second system is a grand staff with eighth-note chords. The twenty-third system is a grand staff with eighth-note chords. The twenty-fourth system is a grand staff with eighth-note chords. The twenty-fifth system is a grand staff with eighth-note chords. The twenty-sixth system is a grand staff with eighth-note chords. The twenty-seventh system is a grand staff with eighth-note chords. The twenty-eighth system is a grand staff with eighth-note chords. The twenty-ninth system is a grand staff with eighth-note chords. The thirtieth system is a grand staff with eighth-note chords. The thirty-first system is a grand staff with eighth-note chords. The thirty-second system is a grand staff with eighth-note chords. The thirty-third system is a grand staff with eighth-note chords. The thirty-fourth system is a grand staff with eighth-note chords. The thirty-fifth system is a grand staff with eighth-note chords. The thirty-sixth system is a grand staff with eighth-note chords. The thirty-seventh system is a grand staff with eighth-note chords. The thirty-eighth system is a grand staff with eighth-note chords. The thirty-ninth system is a grand staff with eighth-note chords. The fortieth system is a grand staff with eighth-note chords. The forty-first system is a grand staff with eighth-note chords. The forty-second system is a grand staff with eighth-note chords. The forty-third system is a grand staff with eighth-note chords. The forty-fourth system is a grand staff with eighth-note chords. The forty-fifth system is a grand staff with eighth-note chords. The forty-sixth system is a grand staff with eighth-note chords. The forty-seventh system is a grand staff with eighth-note chords. The forty-eighth system is a grand staff with eighth-note chords. The forty-ninth system is a grand staff with eighth-note chords. The fiftieth system is a grand staff with eighth-note chords. The fifty-first system is a grand staff with eighth-note chords. The fifty-second system is a grand staff with eighth-note chords. The fifty-third system is a grand staff with eighth-note chords. The fifty-fourth system is a grand staff with eighth-note chords. The fifty-fifth system is a grand staff with eighth-note chords. The fifty-sixth system is a grand staff with eighth-note chords. The fifty-seventh system is a grand staff with eighth-note chords. The fifty-eighth system is a grand staff with eighth-note chords. The fifty-ninth system is a grand staff with eighth-note chords. The sixtieth system is a grand staff with eighth-note chords. The sixty-first system is a grand staff with eighth-note chords. The sixty-second system is a grand staff with eighth-note chords. The sixty-third system is a grand staff with eighth-note chords. The sixty-fourth system is a grand staff with eighth-note chords. The sixty-fifth system is a grand staff with eighth-note chords. The sixty-sixth system is a grand staff with eighth-note chords. The sixty-seventh system is a grand staff with eighth-note chords. The sixty-eighth system is a grand staff with eighth-note chords. The sixty-ninth system is a grand staff with eighth-note chords. The seventieth system is a grand staff with eighth-note chords. The seventy-first system is a grand staff with eighth-note chords. The seventy-second system is a grand staff with eighth-note chords. The seventy-third system is a grand staff with eighth-note chords. The seventy-fourth system is a grand staff with eighth-note chords. The seventy-fifth system is a grand staff with eighth-note chords. The seventy-sixth system is a grand staff with eighth-note chords. The seventy-seventh system is a grand staff with eighth-note chords. The seventy-eighth system is a grand staff with eighth-note chords. The seventy-ninth system is a grand staff with eighth-note chords. The eightieth system is a grand staff with eighth-note chords. The eighty-first system is a grand staff with eighth-note chords. The eighty-second system is a grand staff with eighth-note chords. The eighty-third system is a grand staff with eighth-note chords. The eighty-fourth system is a grand staff with eighth-note chords. The eighty-fifth system is a grand staff with eighth-note chords. The eighty-sixth system is a grand staff with eighth-note chords. The eighty-seventh system is a grand staff with eighth-note chords. The eighty-eighth system is a grand staff with eighth-note chords. The eighty-ninth system is a grand staff with eighth-note chords. The ninetieth system is a grand staff with eighth-note chords. The ninety-first system is a grand staff with eighth-note chords. The ninety-second system is a grand staff with eighth-note chords. The ninety-third system is a grand staff with eighth-note chords. The ninety-fourth system is a grand staff with eighth-note chords. The ninety-fifth system is a grand staff with eighth-note chords. The ninety-sixth system is a grand staff with eighth-note chords. The ninety-seventh system is a grand staff with eighth-note chords. The ninety-eighth system is a grand staff with eighth-note chords. The ninety-ninth system is a grand staff with eighth-note chords. The hundredth system is a grand staff with eighth-note chords.

*force*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures, notes, rests, and dynamic markings.

Key markings visible include:

- forcé* (multiple instances)
- L'apluie et la grêle* (written in the upper right section)
- col 1<sup>o</sup>* (written in the lower right section)

The score is written in a historical style, likely from the 18th or 19th century, and appears to be a page from a larger manuscript.



1



flute et petite flûte

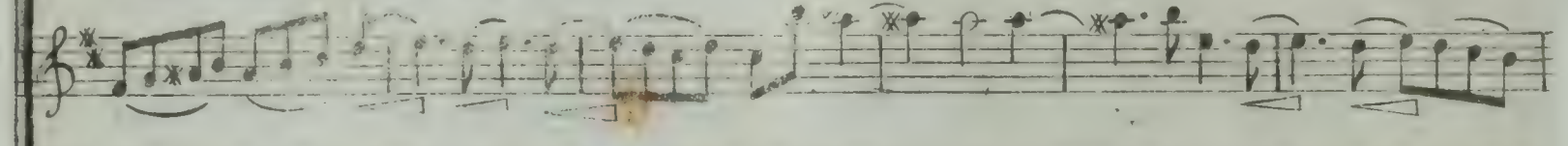
This staff contains a melodic line for the flute and piccolo, featuring various note values, rests, and dynamic markings such as *ff* and *sf*.



This staff contains six measures, each with a whole rest, indicating a period of silence for the instrument.

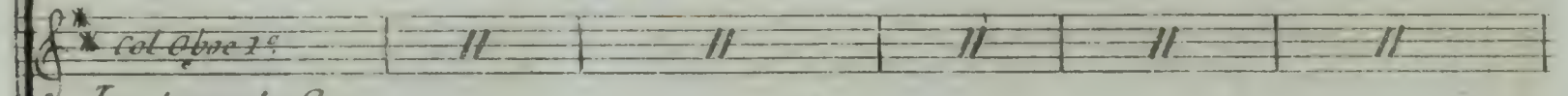


This staff continues the melodic line with eighth and sixteenth notes, including some slurs and dynamic markings.



This staff continues the melodic line with eighth and sixteenth notes, including some slurs and dynamic markings.

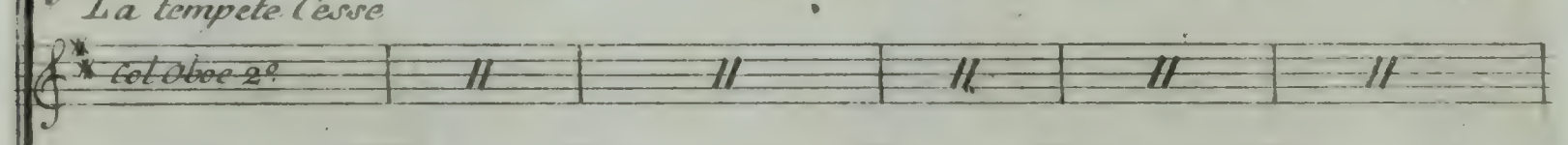
col Obœ 1<sup>re</sup>



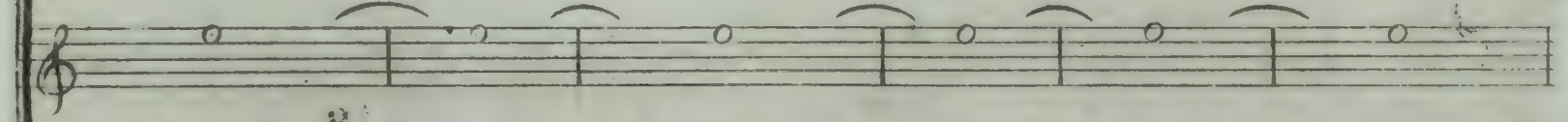
This staff contains six measures, each with a whole rest, indicating a period of silence for the first oboe.

La tempeste cesse

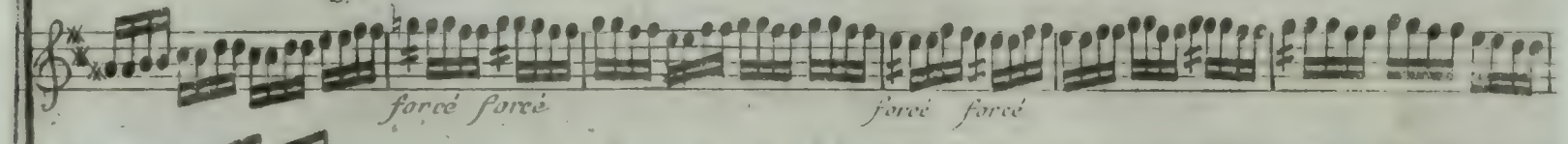
col Obœ 2<sup>e</sup>



This staff contains six measures, each with a whole rest, indicating a period of silence for the second oboe.

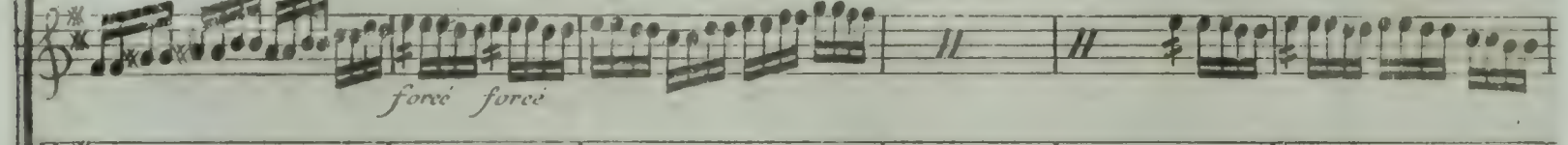


This staff contains six measures, each with a whole note, indicating a sustained tone or chord.



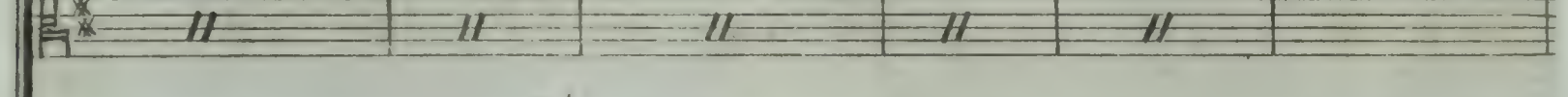
*forcé* *forcé* *forcé* *forcé*

This staff contains a rapid sixteenth-note passage, with the word *forcé* repeated four times to indicate increasing intensity.

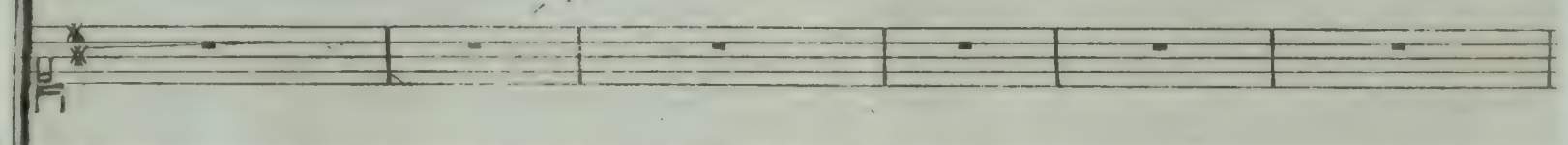


*forcé* *forcé*

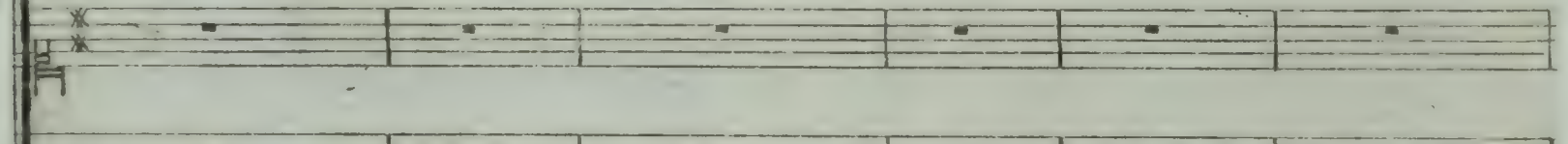
This staff continues the rapid sixteenth-note passage, with the word *forcé* repeated twice.



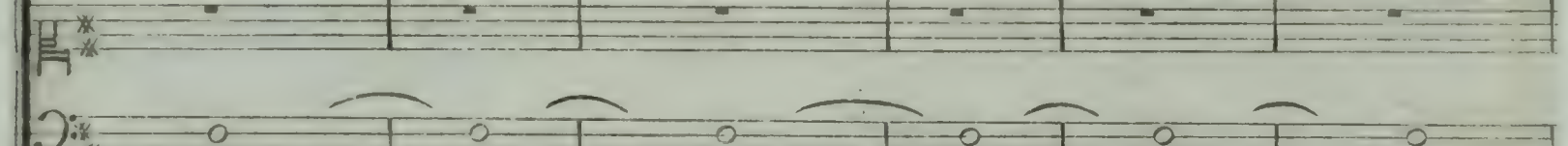
This staff contains six measures, each with a whole rest, indicating a period of silence.



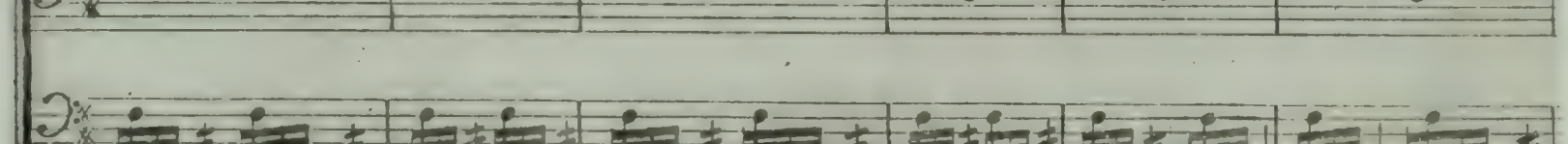
This staff contains six measures, each with a whole rest, indicating a period of silence.



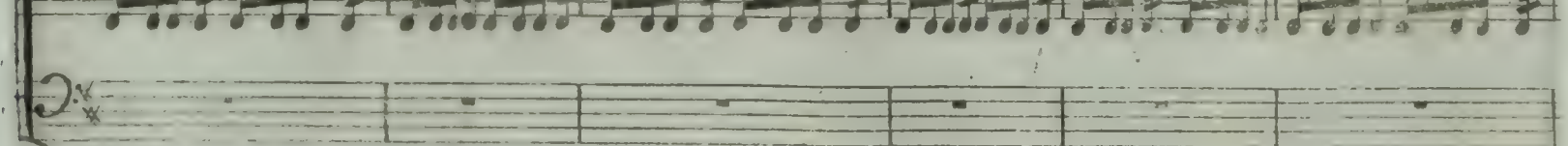
This staff contains six measures, each with a whole rest, indicating a period of silence.



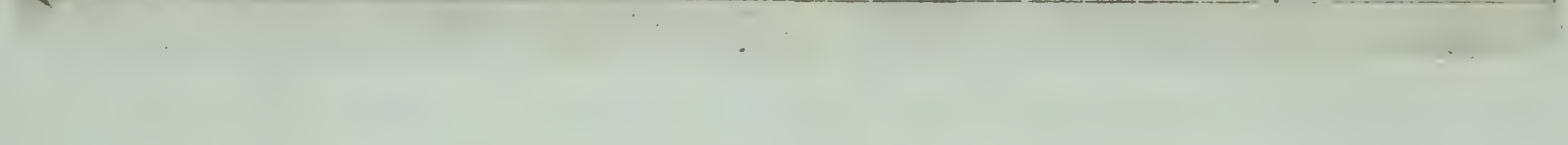
This staff contains six measures, each with a whole rest, indicating a period of silence.



This staff contains six measures, each with a whole note, indicating a sustained tone or chord.



This staff contains a rapid sixteenth-note passage, similar to the one above.



This staff contains six measures, each with a whole rest, indicating a period of silence.



This is a handwritten musical score on aged paper, featuring a multi-voice setting. The score is organized into systems of staves. The upper systems contain vocal parts, likely for Soprano, Alto, Tenor, and Bass, with lyrics written below the staves. The lower systems contain piano accompaniment, including a grand staff (treble and bass clef) and a single bass staff. The music is written in a historical style, with various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The lyrics are in French, and the overall composition appears to be a religious or liturgical piece.

*Grands dieux soyez nous secon-rables, de tournez vos foudres vengeurs*



FF

FF

FF

FF

FF

FF

P F P F P FF

P

col. 1.

col. B.

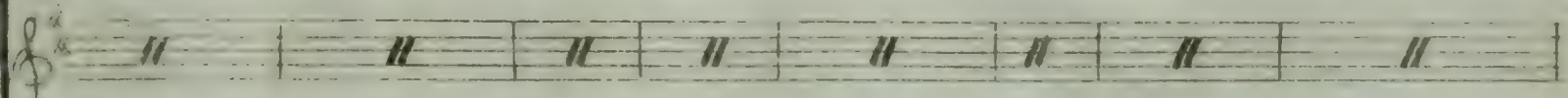
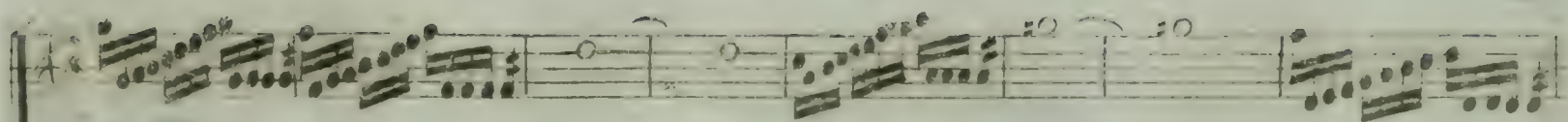
P

F

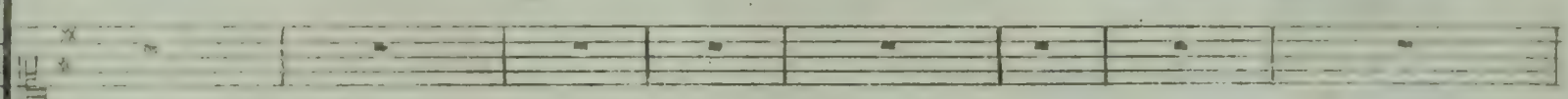
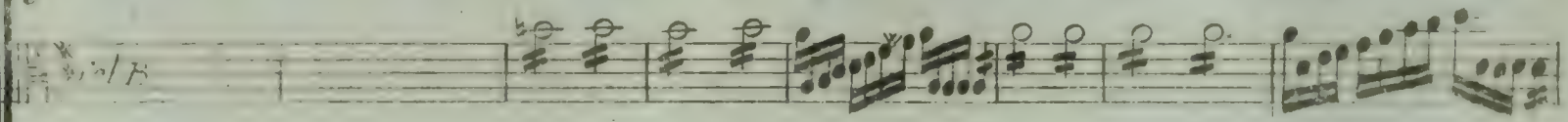
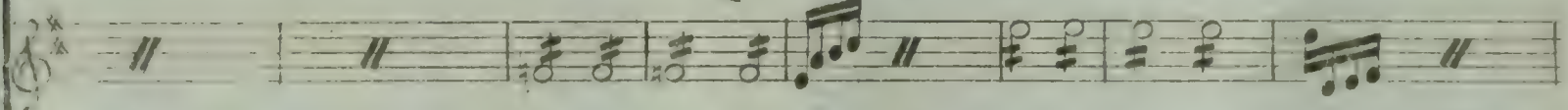
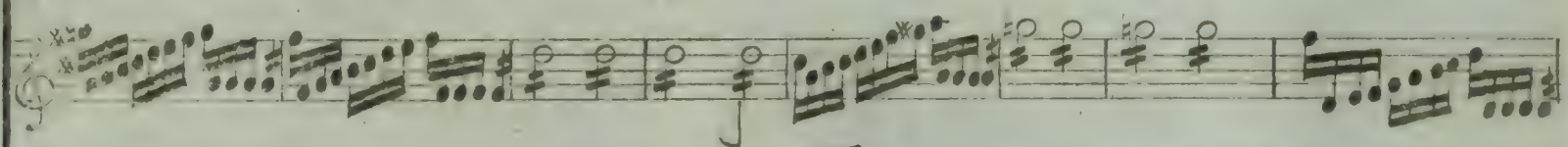
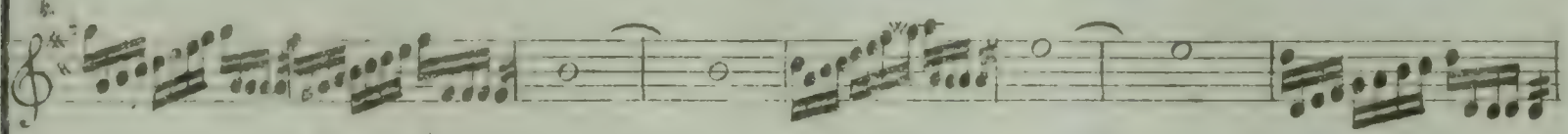
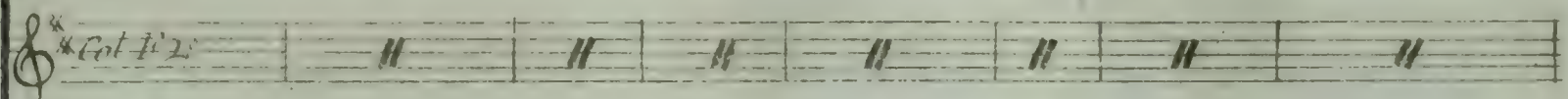
Ten-nez sur les têtes coupables l'innocence habite en nos cœurs l'innocence habite en nos cœurs

P F P F

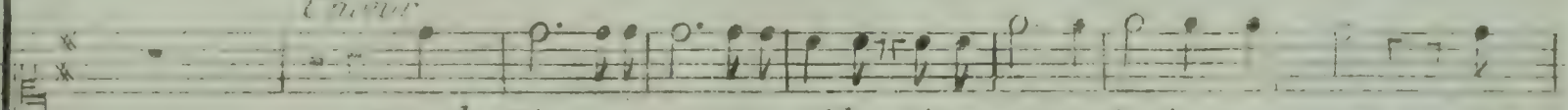




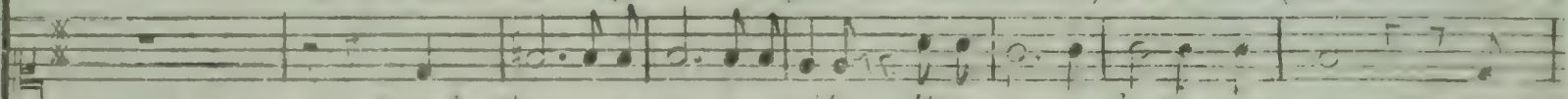
*La tempête cesse*



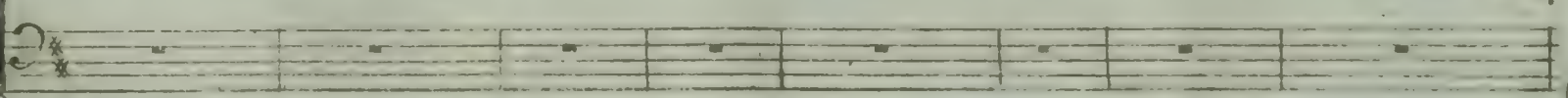
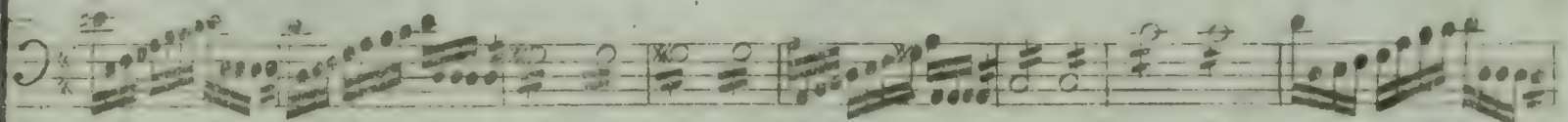
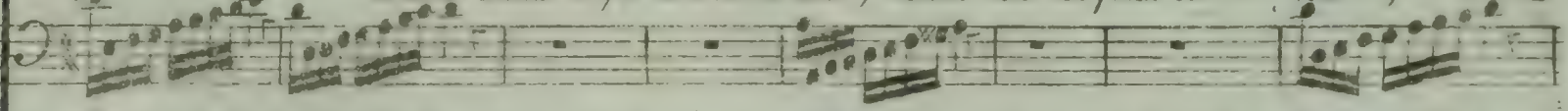
*Chœur*



*Grands Dieux soyez nous secourables, détournez vos foudres vengeurs ; ton*



*Grands Dieux soyez nous secourables, détournez vos foudres vengeurs ; ton*





14

FF

FF

P

FF

col B

FF

FF

nez sur les têtes coupables l'innocence habite en nos cœurs l'innocence habite en nos cœurs

nez sur les têtes cou pables l'innocence habite en nos cœurs l'innocence habite en nos cœurs

FF

FF



*et les autres*

A handwritten musical score on 15 staves. The notation includes various musical symbols such as clefs (treble and bass), key signatures (one sharp), time signatures, and notes (quarter, eighth, and sixteenth notes). There are also rests, accidentals (sharps and naturals), and dynamic markings like 'p' (piano) and 'f' (forte). The score is written in a cursive, handwritten style. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The eleventh staff has a treble clef and a key signature of one sharp. The twelfth staff has a treble clef and a key signature of one sharp. The thirteenth staff has a treble clef and a key signature of one sharp. The fourteenth staff has a treble clef and a key signature of one sharp. The fifteenth staff has a treble clef and a key signature of one sharp.



14

*La Tempête*

*Iphigénie*

*avec des cordes cru-els et sinistres sont l'ob-jet de votre courroux* dui -



76

que a vos faibles mi-nistres of-frir des a-zyles plus doux; of-frir des a-zyles plus doux.



The first system of the musical score consists of ten staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a complex melodic line with many beamed sixteenth notes. The second, third, and fourth staves are also treble clefs with the same key signature, each containing a series of double bar lines (//) indicating rests. The fifth staff continues the complex melodic line with beamed sixteenth notes. The sixth staff is a treble clef with the same key signature, containing a series of double bar lines. The seventh staff is a treble clef with the same key signature, containing a series of eighth notes. The eighth staff is a treble clef with the same key signature, containing a series of eighth notes. The ninth staff is a treble clef with the same key signature, containing a series of eighth notes. The tenth staff is a treble clef with the same key signature, containing a series of eighth notes.

*Chœur des Prêtresses*

*Grands dieux soyez nous secourables détournez vos foudres ven-*

*Grands Dieux soyez nous secourables de'tour nez vos foudres ven-*

The second system of the musical score consists of six staves. The first staff is a treble clef with a key signature of one sharp (F#) and contains a series of eighth notes. The second staff is a treble clef with a key signature of one sharp (F#) and contains a series of eighth notes. The third staff is a treble clef with a key signature of one sharp (F#) and contains a series of eighth notes. The fourth staff is a treble clef with a key signature of one sharp (F#) and contains a series of eighth notes. The fifth staff is a treble clef with a key signature of one sharp (F#) and contains a series of eighth notes. The sixth staff is a treble clef with a key signature of one sharp (F#) and contains a series of eighth notes.



peurs, ton - nez sur les têtes coupables l'inno - cence habite en nos cœurs l'inno - cence ha -  
geurs, ton - nez sur les têtes cou - pables l'in - nocence habite en nos cœurs l'inno - cence ha



*FF*

*FF*

*FF*

*FF*

*col abou L.*

*col abou*

*FF*

*FF*

*FF*

*FF*

*bite en nos cœurs.*

*bite en nos cœurs.*

*FF*

*FF*



Handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *cres* and *col abn*. The score is organized into systems, with some staves featuring repeat signs (double bar lines with dots). The notation is in a historical style, possibly from the 18th or 19th century.



Handwritten musical score for a piece titled "et poltro Plutus". The score consists of 14 staves. The first staff is a vocal line with lyrics. The second staff contains repeated double bar lines. The third and fourth staves are vocal lines. The fifth and sixth staves are vocal lines with lyrics. The seventh and eighth staves are vocal lines with lyrics. The ninth staff is a vocal line. The tenth staff is a vocal line. The eleventh staff is a vocal line. The twelfth staff is a vocal line. The thirteenth staff is a vocal line. The fourteenth staff is a vocal line. The score is written in a historical style with various musical notations including notes, rests, and bar lines.



Musical staff with treble clef, key signature of one sharp (F#), and a melodic line with eighth and sixteenth notes.

Musical staff with treble clef, key signature of one sharp, and a line of five double bar lines.

Musical staff with treble clef, key signature of one sharp, and a melodic line with eighth and sixteenth notes.

Musical staff with treble clef, key signature of one sharp, and a melodic line with eighth and sixteenth notes.

Musical staff with treble clef, key signature of one sharp, and a line of five double bar lines.

Musical staff with treble clef, key signature of one sharp, and a line of five double bar lines.

Musical staff with treble clef, key signature of one sharp, and a line of five whole notes.

Musical staff with treble clef, key signature of one sharp, and a melodic line with eighth and sixteenth notes. The text *Finis forte* is written above the staff.

Musical staff with treble clef, key signature of one sharp, and a melodic line with eighth and sixteenth notes.

Musical staff with treble clef, key signature of one sharp, and a line of five double bar lines.

Musical staff with treble clef, key signature of one sharp, and a line of five whole notes.

Musical staff with treble clef, key signature of one sharp, and a line of five whole notes.

Musical staff with treble clef, key signature of one sharp, and a line of five whole notes.

Musical staff with bass clef, key signature of one sharp, and a line of five whole notes.

Musical staff with bass clef, key signature of one sharp, and a melodic line with eighth and sixteenth notes.

Musical staff with bass clef, key signature of one sharp, and a line of five whole notes.



First system of musical notation, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The staves are arranged in a vertical column.

*La tempête cesse*

Second system of musical notation, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The staves are arranged in a vertical column.

*Iphigénie*

*Que nos mains saintement barbares n'en sanglantent plus vos au - tel Rendrez ce*

Third system of musical notation, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The staves are arranged in a vertical column.



Handwritten musical score on ten staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings (P, F). The score is written in a historical style, possibly 18th or 19th century. The lyrics are written below the staves.

peuples plus a - varés du sang des malheureux mer - tels, du sang des malheu -



FF

*Tempête*

FF

FF

FF

FF

FF

*La Tempête cesse tout à fait*

*reux mor - tels*

*Chœur*

*Grands dieux soyez nous se cou*

*Grands dieux soyez nous se cou*

FF

FF



This is a handwritten musical score on aged paper, featuring multiple staves. The top section consists of several staves with complex musical notation, including many beamed sixteenth and thirty-second notes, suggesting a fast or intricate instrumental part. Below this, there are staves with rests, indicated by double vertical lines. The middle section contains vocal staves with lyrics written in a cursive hand. The lyrics are: *rables détour-nex vos foudres en ains, les uns les autres en-pables l'in-no-* and *rables détour-nex vos foudres en ains, les uns les autres en-pables l'in-no-*. The bottom section continues with more musical notation, including staves with rests and staves with complex rhythmic patterns.



Handwritten musical score on page 28. The score consists of 14 staves. The first five staves are in treble clef with a key signature of one sharp (F#). The sixth staff is in treble clef with a key signature of one sharp. The seventh and eighth staves are in treble clef with a key signature of one sharp. The ninth staff is in treble clef with a key signature of one sharp. The tenth staff is in treble clef with a key signature of one sharp. The eleventh staff is in treble clef with a key signature of one sharp. The twelfth staff is in treble clef with a key signature of one sharp. The thirteenth staff is in bass clef with a key signature of one sharp. The fourteenth staff is in bass clef with a key signature of one sharp. The lyrics are written below the staves.

*ence habite en nos cœurs l'inno - cence habite en nos cœurs.*



First staff: Treble clef, key signature of two sharps (F# and C#). It contains a melodic line with eighth notes and rests. The word *Smorzendo* is written below the staff.

Second staff: Treble clef, key signature of two sharps. It contains a series of double bar lines, indicating a rest.

Third staff: Treble clef, key signature of two sharps. It contains a series of whole notes.

Fourth staff: Treble clef, key signature of two sharps. It contains a series of double bar lines, indicating a rest.

Fifth staff: Treble clef, key signature of two sharps. It contains a series of half notes. The word *Smorzendo* is written below the staff, followed by the instruction *Le mouvement s'accroît*.

Sixth staff: Treble clef, key signature of two sharps. It contains a series of double bar lines, indicating a rest.

Seventh staff: Treble clef, key signature of two sharps. It contains a series of double bar lines, indicating a rest.

Eighth staff: Treble clef, key signature of two sharps. It contains a complex melodic line with many sixteenth notes.

Ninth staff: Treble clef, key signature of two sharps. It contains a series of double bar lines, indicating a rest.

Tenth staff: Treble clef, key signature of two sharps. It contains a series of half notes. The word *Smorzendo* is written above the staff.

Eleventh staff: Treble clef, key signature of two sharps. It contains a series of double bar lines, indicating a rest.

Twelfth staff: Treble clef, key signature of two sharps. It contains a series of double bar lines, indicating a rest.

Thirteenth staff: Treble clef, key signature of two sharps. It contains a series of double bar lines, indicating a rest.

Fourteenth staff: Bass clef, key signature of two sharps. It contains a series of double bar lines, indicating a rest.

Fifteenth staff: Bass clef, key signature of two sharps. It contains a complex melodic line with many sixteenth notes. The word *Smorzendo* is written above the staff.

Sixteenth staff: Bass clef, key signature of two sharps. It contains a series of double bar lines, indicating a rest.



30

Où dieux que notre s'implore appaissent en leur ri

P

P



Handwritten musical score on 15 staves. The notation includes treble and bass clefs, key signatures of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings include *pp* (pianissimo) and *hp* (half-piano).

Lyrics are present on the 11th staff, starting with *Récitatif* and the phrase *Le calme reparait, le m. n. n. mais au fond de mon cœur*.

Other markings include *gueur* on the 11th staff and *hp* on the 14th staff.



1<sup>re</sup> Violon2<sup>e</sup> Violon

Alto

Hautbois

Clarinettes

Iphigénie

la 1<sup>re</sup> et 2<sup>e</sup>

Prêtresse

B. C.

*1<sup>re</sup> : l'Orage habite en core**La 1<sup>re</sup> Prêtresse**La 2<sup>e</sup> Prêtresse**Iphigénie, ô ciel, craindrait elle un malheur**D'ou**Iphig:**Juste ciel!**1<sup>re</sup> Prêtresse**naul le trouble affreux dont votre ame est sai-si-e ? Ah parlez di-vine Iphigénie nos malheurs sont co-*



*muns loin de notre Patrie conduites avec vous sur ce funeste bord, n'avons nous pas toujours parta-*

*phigénie*  
*que votre sort? Cette nuit j'ai revu le Palais de mon Pere J'allois jouir de ses embrasse-*



*J'oubliais en ces doux momens ses anciennes rigueurs et quinze ans de mi - sere : la*

*tr. cresc*

*mais tout d'un coup pas, le Soleil indigne fut ces lieux qu'il abhorre le feu bril - le dans*



FF

FF

*l'air et la foudre en é-clats tombe sur le Pa-lais, l'em-bra-se*

FF

*Lento*

*p*

*Flutes et hautbois*

*Presto*

*et le dévore*

*Du milieu des débris su-mme sort une*



*Præto*

*F* *P* *F* *P* *F* *P*

*Cal. B*

voir plaintive et tendre, Jus qu'au fond de mon cœur, elle se fait entendre je vole à ces tristes ac-

*Præto*

*P* *P* *P* *P* *P*

*F* *F* *F* *F*

-cens; à mes yeux aussitôt se présente mon Père, sanglant percé de coups, et d'un spectre inhumain



*Tremulando* *FF P P*

*FF P* *col 1<sup>re</sup>* *H*

*F P* *FF P* *col 2<sup>de</sup>*

*FF P*

*FF P*

*fuyant la rage meurtrière, Ce spectre affreux c'étoit ma mère! elle m'arme d'un stive et disparaît son*

*F P* *FF P* *P*

*F P*

*col 1<sup>re</sup>* *H* *H* *H* *H* *H* *O* *O*

*F P F P*

*F P F P*

*daïm je veux fuir, comme ricarré! de l'oracé! je veux un malheureux et je lui tends la main pour l'aider*

*F P F P*



58

*Elle tombe sur l'autel*  
*rir un accendant fu-nee, forceit son bras à lui percer le sein*

## Chœur des Pretresses.

*Lent*

*1<sup>re</sup> Viol.* *pp*

*2<sup>e</sup> Viol.*

*Alto* *pp*

*1<sup>re</sup> Obœ.*

*2<sup>e</sup> Obœ.* *pp*

*Clarin.*

*1<sup>re</sup> Bass.*  
*ô songe af-freux ! nuit ef-fro-ya-ble ! o dou-*

*2<sup>e</sup> Bass.*  
*ô songe af-freux ! nuit ef-fro-ya-ble ! o dou-*

*Fag.*

*B. C.* *pp*



leur ! ô mortel ef-froi, ton cou - roux est il impla - ca - ble ? en - tends nos

crie, ô ciel appaise toi, ô ciel ap - -pai - -se toi ;



1<sup>re</sup> Violon

2<sup>e</sup> Violon

Alto

Iphigénie

B. C.

O race de Pe-lope! race toujours fâ-tale jusqu'à dans ses dernières vœux, le

ciel poursuivait encor le crime de Tantale; le Roi des Rois, le sang des dieux, Agamemnon des -

Et dans la nuit in-famille son fils restait à ma douleur; j'attendois de lui seul la fin de ma misère men-herce



First system of musical notation, consisting of three staves. The top staff has notes marked with 'P' and 'F'. The middle and bottom staves contain rests and notes marked with 'XO'.

*La 2<sup>e</sup> Prière*

Second system of musical notation, consisting of three staves. The top staff contains a melodic line with lyrics. The middle and bottom staves contain rests and notes marked with 'XO'. A 'P' (Piano) marking is at the beginning of the bottom staff.

*reste ô mon frère, tu ne secheras pas les larmes de ta sœur. Calmez ce déses-poir où votre ame est li*

Third system of musical notation, consisting of three staves. The top staff has notes marked with 'XO'. The middle and bottom staves contain rests and notes marked with 'XO'.

*Iphigénie*

Fourth system of musical notation, consisting of three staves. The top staff contains a melodic line with lyrics. The middle and bottom staves contain rests and notes marked with 'XO'.

*vrée les dieux conserveront cette tête sa-crée, osez tout espérer. Non je n'es-père plus ; depuis que je res-*

Fifth system of musical notation, consisting of three staves. The top staff has notes marked with 'XO'. The middle and bottom staves contain rests and notes marked with 'XO'.

Sixth system of musical notation, consisting of three staves. The top staff contains a melodic line with lyrics. The middle and bottom staves contain rests and notes marked with 'XO'.

*pire, en butte à leur co-lère, d'opprobre et de mal-heurs tous mes jours ont ac-*



enc, ils y mettent le comble ils m'en levent mon frere;

*Moderato con espressione*

Oboe 1<sup>re</sup>

Oboe 2<sup>re</sup>

Flut 1<sup>re</sup>

Flut 2<sup>re</sup>

Alto

*Iphigénie*

O toi, qui prolongeas mes jours, reprends un



Music notation for the first system, including vocal and instrumental staves. The lyrics are: *bien que je déteste. Di a-ne je t'implo-re je n. arrê-tes en le cours je t'im-plo-re arrê-tes en le cours*. Dynamics include *F* and *P*.

Music notation for the second system, including vocal and instrumental staves. The lyrics are: *Fin rejoins Iphigénie, rejoins Iphigénie au malheureux O. res-te Hé*. Dynamics include *F* and *P*.



las ! tout m'en fait une loi ; la mort me devient nécessaire, j'ai vu s'élever contre

moi, les dieux ma Pa = trie et mon Pe = re o toi



# Chœur des Pretresses

*Largo*

Oboi

First staff of music (Oboe) with notes and rests.

Clari.

Second staff of music (Clarinet) with notes and rests.

Violini

Third staff of music (Violins) with notes and rests.

Alto

Fourth staff of music (Alto) with notes and rests.

Fagotti

Fifth staff of music (Bassoons) with notes and rests.

1<sup>re</sup> Des.

Sixth staff of music (First Sopranos) with notes and rests.

2<sup>e</sup> Des.

Seventh staff of music (Second Sopranos) with notes and rests.

B. C.

Eighth staff of music (Bass and Contraltos) with notes and rests.

Quand verrons nous ta-rir nos pleurs? la source en est elle infi-ni-e? ah! dans un

Quant verrons nous ta-rir nos pleurs? la source en est elle infi-ni-ni-e? ah! dans un

Ninth staff of music with notes and rests.

Tenth staff of music with notes and rests.

Eleventh staff of music with notes and rests.

Twelfth staff of music with notes and rests.

Thirteenth staff of music with notes and rests.

Fourteenth staff of music with notes and rests.

Fifteenth staff of music with notes and rests.

Sixteenth staff of music with notes and rests.

Seventeenth staff of music with notes and rests.

Eighteenth staff of music with notes and rests.



SCENE II.<sup>E</sup>

Thoas

*Il s'arrête et paraît effrayé  
de cris de douleur des  
Prêtresses.*

Iphigénie, Prêtreffe.

Viol 1<sup>re</sup>Viol 2<sup>re</sup>

Alto

Thoas

B. C.

*apart**Dieux! le malheur en tous lieux suit mes pas, des cris du desespoir ces voutes retentissent**a Iphigénie**Prêtresse, dissipez les terreurs de Thoas, interprète des Dieux que vos pleurs les fle-**Iphigénie**Thoas**- chissent. A mes gémissements le ciel et seurd, hélas! ce ne sont pas des pleurs c'est du sang qui demand*



*Iphigénie* *Thésée*

*Quelle effroyable offrande! appeiset-on les Dieux par des assassinats? Le ciel par de tels crimes se venge.*

*a daigné s'expliquer à vous; mes jours sont menacés par la voie des oracles, si d'un seul étranger relégué par-mi nous, le sang échape à leur courroux.*



Choi

Corni

Viol. 1<sup>re</sup>Viol. 2<sup>e</sup>

Alto

Fagotto

Trombe

B. C.

*De noirs pressentimens mon ame intimi - dée de si - nistres ter -*

*reur est sans cesse obsé - é ; le jour blesse mes yeux et semble s'obscur - cir ; je -*



This page of a musical score, likely for a symphony, features multiple staves with musical notation. The notation includes various note values, rests, and dynamic markings such as *FF* (fortissimo). The score is written in French, with lyrics appearing below the staves. The lyrics are:

prouve l'effroy des coupables je crois deir sous mes pas la terre s'entreu-uir et l'enfer

prêt à m'engloutir dans ses abîmes effroy-ables



Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is characterized by dense, rapid passages of notes and rests. Dynamic markings include *F* (forte) and *P* (piano).

dans ses a bîmes effraya - bles ; Je ne

Musical score for the second system, continuing the complex rhythmic patterns and including the instruction *Lento*. The score includes a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is characterized by dense, rapid passages of notes and rests. Dynamic markings include *P* (piano).

Mais quelle voix : crie au fond de mon cœur : Tremble, ton su - plice s'ap -



First system of musical notation, featuring five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of two sharps (F# and C#). The fourth staff is a treble clef with a key signature of two sharps (F# and C#). The fifth staff is a bass clef with a key signature of two sharps (F# and C#). The music includes various notes, rests, and dynamic markings such as 'p' and 'F'.

Second system of musical notation, featuring two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of two sharps (F# and C#). The music includes various notes, rests, and dynamic markings such as 'F'.

Third system of musical notation, featuring four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of two sharps (F# and C#). The third staff is a treble clef with a key signature of two sharps (F# and C#). The fourth staff is a bass clef with a key signature of two sharps (F# and C#). The music includes various notes, rests, and dynamic markings such as 'F'.

Fourth system of musical notation, featuring two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of two sharps (F# and C#). The music includes various notes, rests, and dynamic markings such as 'F'.

prê - te La nuit de ces tour mens re double encor l'hor - reur et les

foudres d'un dieu vengeur semblent sus-pen-dys sur ma tête, semblent suspen



Handwritten musical score on page 52. The score consists of multiple staves, including vocal parts and instrumental accompaniment. The lyrics are in French and are written below the vocal staves.

*duc sur ma tête - - te, et les foudres d'un dieu ven-geur, semblent sus pendus sur ma*

*tête*

*sur ma tête*



# SCENE III.

53

*Les Acteurs Précédents*  
Le Chœur des Sythés

*Allegro*

Petite Flute

Viol. 1<sup>re</sup>

Viol. 2<sup>e</sup>

Alto

Tambour  
Cymbales

B. C.

The musical score is written for a full orchestra and a chorus. It begins with a tempo marking of *Allegro*. The instruments listed on the left are: Petite Flute, Viol. 1<sup>re</sup>, Viol. 2<sup>e</sup>, Alto, Tambour (Drum), Cymbales, and B. C. (Bassoon/Contrabass). The score is written in 2/4 time. The key signature has one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The chorus enters with the lyrics: "les dieux appaisent leur courroux ils nous a menent des vic ti - - mes, les dieux appaisent". The score is written in a standard musical notation with a grand staff for each instrument and a grand staff for the chorus.



leur courroux ils nous amènent des vic-ti-mes; à ces justes ven-geurs des cri-mes que leur

col 1<sup>re</sup> Viol //

sang soit ef-fert pour nous que leur sang soit ef-fert pour nous



Viol. 1<sup>re</sup>

Viol. 2<sup>e</sup>

Alto

Iphigénie

B. C.

Iphigénie

Théas

Malheureuse ! Grande dieux, recevez nos offrandes. moins je les espérais,

Un Scythe

plus vos faveurs sont grandes Deux jeunes grecs, échoués sur ces bords, ont longtemps contre

nous tenté de se défendre, ils viennent enfin de se rendre, à près de pénibles efforts ; l'un d'eux étoit rom-



pl<sup>u</sup> d'un d<sup>é</sup>sespoir tu - r<sup>é</sup>ve, les mots de crime, de remord, étoient sans cesse dans sa  
 bouche il d<sup>é</sup>testoit la vie, il appelloit la mort

## Chœur

Allegro

Les dieux ap - paisent leur cou - roux ils nous a - menent des vic - ti -

Haute-contre  
 Taille  
 Basse



This system contains the first two systems of a musical score. The first system has three staves: two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The second system has four staves: two vocal staves (treble clef) and two piano accompaniment staves (bass clef). The lyrics are written below the second system of staves.

*mes ; que leur sang soit of-fert pour nous, à ces justes ven-geurs des cri - - mees, les*

This system contains the next two systems of the musical score. The first system has three staves: two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The second system has four staves: two vocal staves (treble clef) and two piano accompaniment staves (bass clef). The lyrics are written below the second system of staves.

*deux ap-paisent leur cou-roux, ils nous a menent des vic ti - - mees, à ces jus les ven-*



*seurs des cri - mes, que leur sang soit offert pour nous, que leur sang soit offert pour nous ;*

*Viol. 1<sup>o</sup>  
et 2<sup>o</sup>*

*Alto*

*apart*

*Iphig.*

*Dieux, étouffez en moi le cri de la na-ture ; si mon devoir est saint, hélas : qu'il est cru-*

*B. C.*

*Allez, et les cup-tifs vont vous suivre à l'autel ; pour moi qu'un trop sinistre au-*



-gure me-nace du courroux des dieux, ma présence pourrait nuire à vos saints mystères

## SCENE IV.<sup>E</sup>

*Thoas, au peuple*

Et vous à nos dieux tuté-laires adressez vos chants belli-queux, que vos

jus-tes trans-ports pe-netrent jus-qu'aux cieux,



## Chœur

*Allegro*Viol. 1<sup>re</sup>Viol. 2<sup>e</sup>

Alto

Triangle  
et  
Tambour

*F* *tenut* *tenut*

*Il nous fallait du sang pour expier nos crimes, les captifs sont aux fers*

*tenut* *tenut*

*et les autels sont prêts les dieux nous ont eux même amene les vic-times que la reconnaissance e'*



61

gale les bien faits ; sous le couteau sa cré que leur sang re'jaillisse, que leur aspect im-

pur n'infecte plus ces lieux offrons leur sang en sacri fice de leur innocence



Vocal score for a song. The lyrics are: *c'est un encens digne des dieux c'est un en cens, digne des dieux ;*

The score consists of eight staves. The first four staves are for the vocal line, and the last four staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The music is in a major key and features a mix of eighth and sixteenth notes in the vocal line, and a more rhythmic accompaniment in the piano part.

*Air marqué un peu animé*

Instrumental score for the instrumental part of the song. The parts are: Violino 1, Violino 2, Alto, and B.C. (Bass Continuo). The key signature is one sharp (F#) and the time signature is common time (C). The music is in a major key and features a mix of eighth and sixteenth notes in the violin parts, and a more rhythmic accompaniment in the Alto and B.C. parts.

Continuation of the instrumental score. The parts are: Violino 1, Violino 2, Alto, and B.C. (Bass Continuo). The key signature is one sharp (F#) and the time signature is common time (C). The music is in a major key and features a mix of eighth and sixteenth notes in the violin parts, and a more rhythmic accompaniment in the Alto and B.C. parts.



*And. non rament*  
Fl. 1<sup>a</sup> *F*

Fl. 2<sup>a</sup>

Allo *C col B. H H H H*

Corno 1<sup>o</sup>

Corno 2<sup>o</sup>

Triangle

Fagotto *C col B. H H H H*

B. C. *P*

*F*

*col 1<sup>a</sup> Fl. H*

*H H H H*

*H H H H H H*



A handwritten musical score on 12 staves, organized into two systems of six staves each. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 4/4 time signature. The first system (staves 1-6) features a complex melodic line in the first staff, followed by staves with rests, eighth notes, and a section labeled 'Solo' in the fifth staff. The second system (staves 7-12) continues the melodic and harmonic development, ending with a double bar line. The handwriting is in dark ink on aged paper.



*Même mouvement*Obœ 1<sup>re</sup>2<sup>e</sup>Viol 1<sup>re</sup>2<sup>e</sup>

Alto

Fagotti

B.C.

*Même mouvement*

Petite Fl.

Obœ 1<sup>re</sup>Viol 1<sup>re</sup>

Petite Fl.

Obœ 2<sup>e</sup>

Viol 2

Alto

Corno 1<sup>re</sup>Corno 2<sup>e</sup>

Tambourin

Cimbalas

Fagot

B.C.



A handwritten musical score on 18 staves, organized into three systems of six staves each. The notation is in a historical style, featuring a key signature of one sharp (F#) and a common time signature (C). The first system includes a variety of note values, including minims, crotchets, and quavers, with some staves featuring repeat signs. The second system contains a large section of rests, represented by horizontal lines, interspersed with some melodic fragments. The third system continues the melodic and rhythmic development, with some staves ending in repeat signs. The handwriting is clear and consistent throughout the page.



# SCENE V<sup>E</sup>

67

Les Acteurs Prècedens { Oreste, Pylade, Enchaînés  
Oreste a les yeux fixés a terre et paroit avable

Viol. 1<sup>e</sup>

Viol. 2<sup>e</sup>

Alto

Thoas

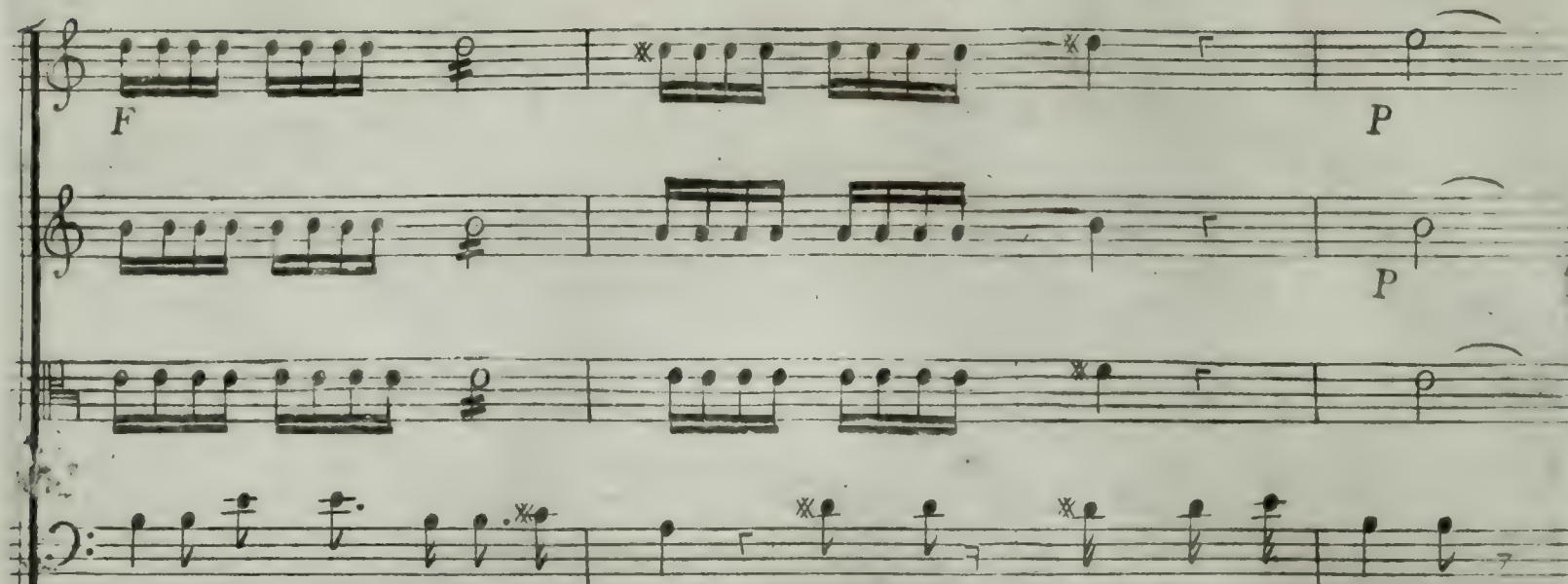
B. C.

Malheu reux, quel des sin à vous même con trai re vous que

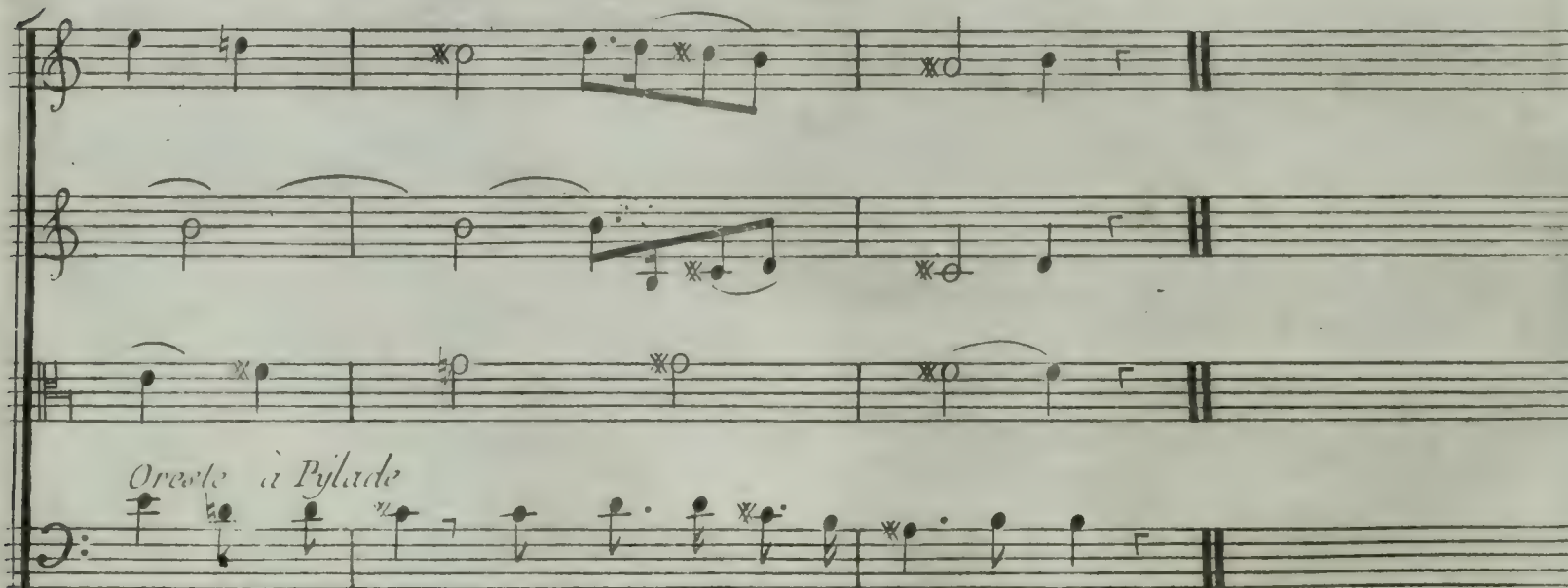
Pylade.  
noit dans mes é-tats. Notre projet est un mys - te - re;

Thoas  
c'est le se'cret des Dieux; tu ne le sau - ras pas De ton arro gance hau -





taine la mort sera le prix. Gar - des qu'on les em - mê-ne



*Oreste à Pylade*

O mon a - mi ! c'est moi qui cause ton tré-pas .

*Allez au Chœur ) Il nous falloit du Sang*

Fin du 1<sup>er</sup> Acte



# ACTE II<sup>ème</sup>

69

*Le Théâtre représente un appartement intérieur du Temple  
destiné aux Victimes . Sur un des Côtés est un autel .*

## SCENE I<sup>re</sup>

*Oreste et Pylade, Enchainés.*

*Oreste a les yeux baissés Sur la terre et paroît comme abîmé dans sa douleur .*

*Andante*

Oboë 1<sup>re</sup>

Oboë 2<sup>re</sup>

Violino 1<sup>re</sup>

Violino 2<sup>re</sup>

Viola

Fagotti

Pylade

Basso



Musical score for the first system, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *F* (forte) and *p* (piano) are visible. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff features a bass clef and a key signature of one flat (Bb). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one flat (Bb).

*Pylade*  
*Quelle silence effrayant! quelle douleur funeste! Quoi, tu ne me re-*

Musical score for the second system, continuing the musical notation and lyrics. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *p* (piano), *f* (forte), and *F* (forte) are visible. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff features a bass clef and a key signature of one flat (Bb). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one flat (Bb).

*=pense que par de longs sanglots? que peut la mort sur l'ame des héros? ne puis-je plus Pylade,*



Musical score for the first system, featuring vocal and piano parts. The vocal line includes lyrics in French. Dynamics include *p* (piano) and *f* (forte).

*et n'est plus orate? Digne, à quelles horreurs m'a viez vous réservé? d'un aveugle des-*

Musical score for the second system, featuring piano and vocal parts. The piano part is marked *Hautebois*. The vocal line includes lyrics in French. Dynamics include *f* (forte).

*-tin déplorable victime, Partout errant et partout réprouvé, mon sort est accompli, j'étais*



*F* *tant*

*p*

*Pylas* *Oreste*

né pour le crime. Que dis-tu? quel est ce remord? quel nouveau crime en fin? J'ai don-

*F* *p*

*F*

*F*

*F*

né la mort. Ce n'était pas assez que ma main meurtrière eût plongé le poignard dans le cœur d'un

*F*

*F*

*F*

*F*

mar, le Dieu me réservait pour un forfait nouveau, je n'avais qu'un an à vivre.

*F*



*All. mod.*

Oreste

Oboë &  
Clarinette

Violino 1<sup>o</sup>

Violino 2<sup>o</sup>

Viola

Corni  
& Trombe

Oreste

Basso

Tympani

*Dieux, qui me poursuivez, Dieux auteurs de mes crimes, de l'in-*

*fer sous mes pas Entrouvrez les a-bîmes*



*Cre* *sf* *f* *sf*

*p* *sf* *f* *sf*

*H* *H* *H* *H*

*H* *H* *f* *sf*

*p* *cre* *sf* *f*

*p* *cre* *sf*

*Sees supplices pour moi Seront encor trop doux, Ses sup = pli = ces pour moi Se =*

*sf* *sf* *sf*

*sf* *sf* *sf*

*H* *H* *H* *H* *H*

*sf* *H* *H*

*sf*

*Se sont encor trop doux, Seront encor trop doux.*



First system of musical notation, measures 1-4. The system includes seven staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third and fourth staves are also in treble clef with a key signature of one sharp. The fifth and sixth staves are in bass clef with a key signature of one sharp. The seventh staff is in bass clef with a key signature of one sharp. The music contains various note values, rests, and dynamic markings such as 'f' and 'Fin.'.

Second system of musical notation, measures 5-8. The system includes seven staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third and fourth staves are also in treble clef with a key signature of one sharp. The fifth and sixth staves are in bass clef with a key signature of one sharp. The seventh staff is in bass clef with a key signature of one sharp. The music contains various note values, rests, and dynamic markings such as 'p' and 'F'. A French lyric is written below the fifth staff.

*J'ai trahi l'amitié, j'ai trahi la nature, de l'humain je tentais j'ai rompu la mesure, Dieu, j'ai*



= pe-z snappez le coupa- ble, Et jus-ti-fi- ez vous. Micro, snap

= pe-z snappez le cou-pable et jus-ti-fi- ez vous. Et jus-ti-fi- ez vous.



Musical score for the first system, featuring multiple staves with complex notation and dynamic markings. The notation includes various note values, rests, and accidentals. Dynamic markings such as *p* (piano) and *f* (forte) are present. The system concludes with a double bar line.

Musical score for the second system, including vocal lines with French lyrics and piano accompaniment. The lyrics are:

*J'ai brisé l'amour j'ai brisé la nature de l'air*  
*noir attenté j'ai comblé la mesure des plus noirs attentés j'ai comblé l'amour*

The system concludes with a double bar line.



Violon 1<sup>er</sup>Violon 2<sup>o</sup>

Viola

Violoncelle

Basse

*Pylade**Quel langage accablant pour un ami qui t'aime, reviens à toi meure et digne de**mon cœur dans ta fureur extrême d'outrager et les Dieux et Pylade et toi-même. O le trépas neûte**est inévitable, quelle vaine terreur te fût pâlir pour moi ? je ne suis pas si misé-*



Handwritten musical score for "L'Esprit du Seigneur" by J. S. Bach. The score is on five staves. The first staff is for Soprano (S), the second for Alto (A), the third for Tenor (T), and the fourth and fifth for Bass (B). The lyrics are written below the Bass staff. The music is in G major (one sharp) and 4/4 time. The lyrics are: "ra-ble puis qu'en-fin je meurs près de toi".

*Violons*

[illegible]

*Mio*

*Al. P.*

*Pylade*

Handwritten musical notation for 'The Rose Tree' on two staves. The top staff contains the melody with various note values and rests. The bottom staff contains the bass line, mostly consisting of rests.


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*Sinner Bawsons*

*Sans Bassons* *// avec Bn*


11 avec Bñs

The first system of the musical score for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The music starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note C5, a quarter note D5, and a quarter note E5. The melody continues with a half note F#5, a quarter note G5, and a quarter note A5. The piece concludes with a half note B5, a quarter note C6, and a quarter note D6. The score is marked with a 'p' (piano) dynamic at the beginning and end.



*Unie des la plus tendre en face nous n'aimons rien moins. 7.*

11.  $amc \ b\tilde{n}c$

*And. con brio*  
  
*Ave Ma*

Unir, de la plus tendre enfance nous n'avions qu'un même de



mez F P

= air nous n'avions qu'un même de sir. ah! mon cœur applaudit d'avance au coup qui va nous réu

avec Bñe " Sans Bñe

mez 1<sup>re</sup> P

= nir. ah! mon cœur; applaudit d'avance au coup qui va nous réunir au coup qui

" avec Bñe

F F P

va nous re-u = nir qui va nous re-u = nir

" Sans Bñe " avec Bñe Bñe P



*piente*

*fait périr ensemble n'en accuse point la rigueur la mort même est une faveur puisque le tom =*

*Sans Pitié*

*PP*

*beau nous rassem = = = ble la mort même est une faveur puisque le tombeau*

*puisque le tombeau nous rassem = = = ble*



# SCENE II.

*O. Pylade, un Ministre du Sanctuaire, Gardes du Temple*

Violon

2<sup>e</sup> Violon

Pylade

Alto

Le

Ministre

Grande

*Etrangers malheureux, il faut vous séparer. Vous suivez moi.*

Grande

B.c.

au Gardes

*Dieux! qu'ordonne-tu Barbare?*

*Cruels! faut-*

*Dieux! qu'ordonne-tu Barbare? Non neme quittez pas Ami fidèle et rare Cruels! faut-*

*=il vous implorer? hâtez la mort qu'on nous prépare. Mais laissez vous la voir tout deux.*

*=il vous implorer? hâtez la mort qu'on nous prépare. Mais laissez vous la voir tout deux.*



*abaissez vos bûchers cent fois moins affreux que le moment qui nous sépare* *Le Ministre*  
*gluiez vos bûchers cent fois moins affreux que le moment qui nous sépare* *J'obéis à nos*

*aux Gardes* *Orate* *Pyllade s'arrachant*  
*avec peine des bras*  
*hélas, j'obéis à nos Dieux; qu'on le conduise. Arrête* *hélas... Ministres d'au-*

*Lento* *P*  
*Lento* *P*  
*P*  
*ont le lente ve hé-las! Pyllade est mort pour toi.*



*Lentement**Oreste seul*Haut  
Clavier

Corne

Violon

Alto

Fagotto

Oreste

B. C.

First system of musical notation. The top staff is for the Clavier, followed by Corne, Violon, Alto, Fagotto, Oreste, and B. C. The tempo is marked *Lentement*. The key signature has one sharp (F#). The time signature is 3/4. The first staff (Clavier) begins with a forte (*f*) dynamic. The Oreste staff is mostly empty, with a few notes appearing later in the system. The B. C. staff has a *mez. f* (mezzo-forte) dynamic marking.

Second system of musical notation. The top staff is for the Clavier, followed by Corne, Violon, Alto, Fagotto, Oreste, and B. C. The tempo is marked *Lentement*. The key signature has one sharp (F#). The time signature is 3/4. The first staff (Clavier) begins with a piano (*p*) dynamic. The Oreste staff has a vocal line with lyrics. The B. C. staff has a *p* (piano) dynamic marking.

Oreste

Vieux protecteurs de ces affreux rivages, Dieux a vidés du Sang, Tonnez



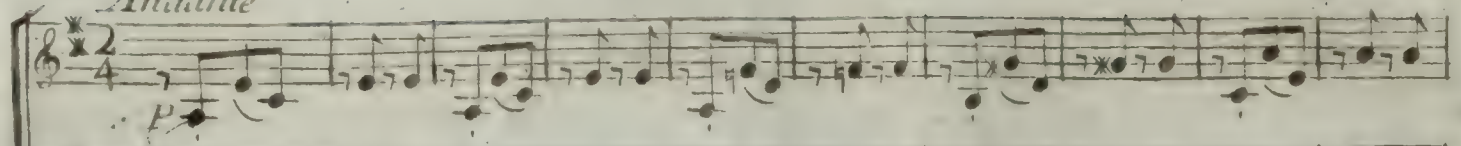
Musical score for the first system. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: *Tonnez écrasez moi* and *Écrasez moi*. The piano part features a prominent tremolo effect in the right hand.

Musical score for the second system. It continues the vocal and piano parts. The lyrics are: *Où suis-je ? à l'horreur qui m'obsède quelle tranquili-té suc-ce-dé ?*. The piano part includes a *Lento* marking and a *p* (piano) dynamic.



*Andante*

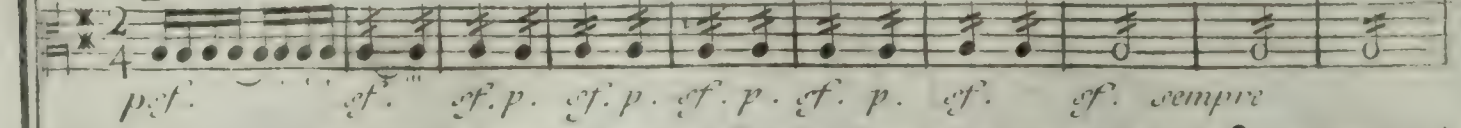
Tuon



*p*

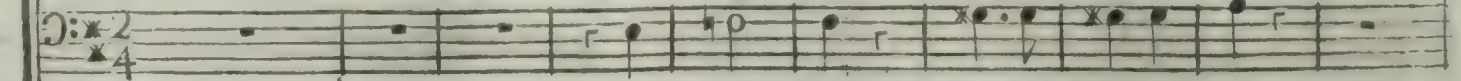


Alto



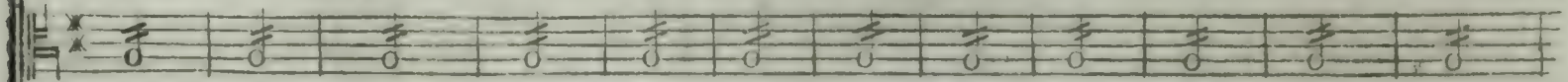
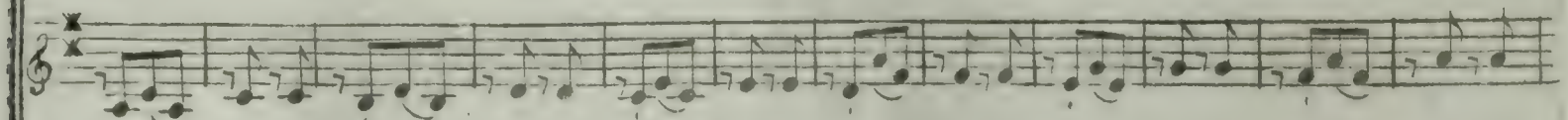
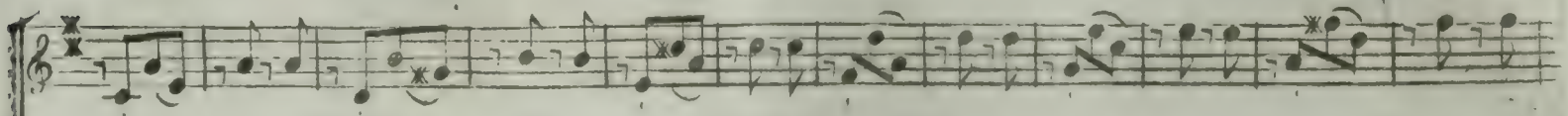
*pf. sf. sf. p. sf. p. sf. p. sf. sf. sempre*

Oreste

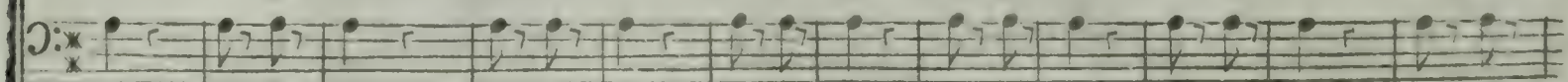


*Le cal-me rentre dans mon cœur*

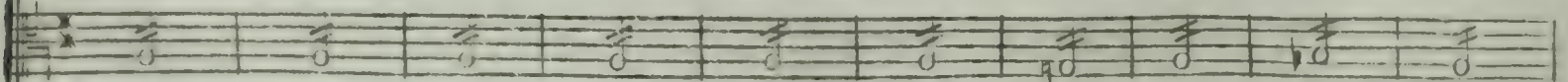
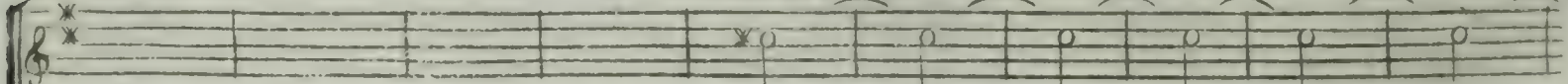
Basso



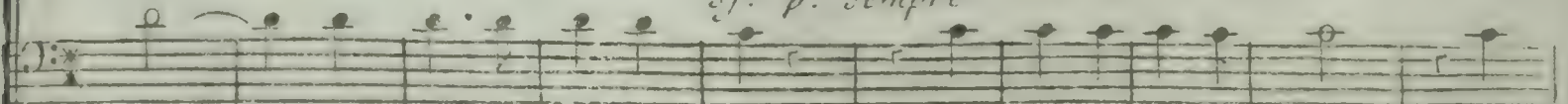
*Mes maux ont donc lassé la co-le-re ce-les-te Je*



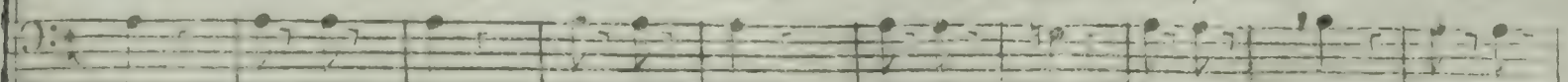
*Hautbois Seul*



*sf. p. sempre*



*vous = chez l'ennemi au mal-heur Vous laissez respi-rer le*





parri = ci = de dres = = le

Mieux j'achève

Ciel

*tacet.*

= = Vengeur !

Oui

Oui

le

Cal = me

Il s'endort d'accablement.

rentre dans mon cœur.



## SCÈNE IV.

*Oreste, les Euménides.*

*Les Euménides sortent du fond du Théâtre, et entourent Oreste, les unes avec bruit autour de lui  
un ballet l'antonomime de terreur; les autres lui parlent. Oreste est sans connaissance pendant toute  
cette scène.*

Oreste  
et les Euménides

Violon

Alto

1<sup>re</sup>  
Trombone  
et 2<sup>e</sup>3<sup>e</sup>  
Trombone

Fagotti

B. C.

The musical score is written for Oreste and the Eumenides. It consists of two systems of staves. The first system includes staves for Oreste and the Eumenides, Violon, Alto, 1<sup>re</sup> and 2<sup>e</sup> Trombone, 3<sup>e</sup> Trombone, Fagotti, and B. C. The second system continues the music for the same instruments. The score is in C major, 2/4 time, and features a variety of dynamics including *F*, *mez. f.*, *p*, and *F*. The music is characterized by a strong, rhythmic pulse and a variety of melodic lines.



This page of a handwritten musical score, numbered 89 in the top right corner, contains two systems of music. Each system consists of six staves. The notation is complex, featuring many beamed notes, often with multiple dots above them, suggesting rapid passages or tremolos. The first system includes dynamic markings 'P' (piano) and 'F' (forte) on the second staff. The second system also includes 'P' and 'F' markings. The notation is dense and appears to be for a multi-instrument ensemble or a single instrument with many voices. The paper is aged and shows some wear.



Chœur d'homme

Flauti

Oboe &

Clarine

Violon

Alto

Fagotto

Tromboni

Oreste

Deianeira

H.C.

Tulle

B

B.C.

The musical score is for a male choir and orchestra. The instruments listed on the left are Flauti, Oboe & Clarine, Violon, Alto, Fagotto, Tromboni, Oreste, Deianeira, H.C., Tulle, B, and B.C. The score is written in C major and common time. The vocal parts (Deianeira, H.C., Tulle, B, B.C.) have the following lyrics: "Vengeons et la Na-tu-re vengeons et la na-ture et les Dieux en courroux et les Vengeons et la na-ture Vengeons et la na-ture et les Dieux et les vengeons vengeons et la nature et les Vengeons et la na-tu-re vengeons et la na-tu-re vengeons et la na-ture et les". The instrumental parts include woodwinds, strings, and brass, with various musical notations such as notes, rests, and dynamic markings like *sf*.



Handwritten musical score on page 91. The score consists of multiple staves, likely for different instruments or voices. The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *p* (piano). The bottom section of the page contains French lyrics written in a cursive hand.

*Dieux en courroux Inventons des tourmens inventons des tourmens Il a tu é*

*Dieux en courroux Inventons des tourmens inventons des tourmens Il a tu é*



[illegible]



The musical score is written for a choir. The first 10 staves are instrumental, featuring various musical notations including notes, rests, and dynamic markings like *p* and *f*. The 11th staff begins with the vocal entry, marked *Cresce* and *Ah! quel tourmens!*. The 12th staff contains the lyrics *F Vengeons et la nature et les Dieux en courroux* repeated four times across the staves.



The first system of the musical score consists of eight staves. The notation includes various note values, rests, and dynamic markings such as *ff* and *f*. There are also some symbols above the staves, possibly indicating fingerings or articulation. The staves are arranged in a traditional Western musical format, with treble and bass clefs.

*Il! quel tramen!*

The second system of the musical score continues the composition. It features the same musical notation as the first system, with lyrics in French written below the staves. The lyrics are: *Ils sont encor trop doux. Vengeons et la nature et les Dieux.* The system ends with a double bar line and repeat signs.



*Hute seule*  
*Clarinet seule*  
*P* *F*  
*Orche*  
*Un Spectre ah! ah!*  
*roua il a tu-e sa me-re*  
*P* *F*  
*roua il a tu-e sa me-re*  
*P*



*Chorus* *tutti*

*F* *P* *F* *P*

*L'Andante* *L'Andante*

*F* *P* *ayez pitié* *ayez pitié*

*point de grace il a tu-é sa me = re* *De la pi =*

*point de grace il a tu-é sa me = = re* *De la pi =*

*F* *P* *F*



Handwritten musical score on page 97, featuring multiple staves with notes, rests, and lyrics in French. The score includes dynamic markings like 'P' and 'F', and articulation marks like 'sf'.

*pitié le monstre il a tu = é Sa me = re Vengeons et la na =*

*F Vengeons et la na - ture et les*

*pe: le monstre il a tu = é Sa me = re Vengeons et la na =*



*Chorus*

*Chorus*

*Chorus*

*Chorus*

*Chorus*

*Chorus*

*Chorus*

*Chorus*

*Chorus*

*Chorus*

*Ayez pitié*

*Nature et les Dieux encourroux Et les Dieux encourroux*

*Dieux en courroux Vengeons et la nature et les Dieux en courroux*

*Dieux encourroux Vengeons et la Na-ture et les Dieux encourroux*



The first system of the musical score consists of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "long" is written above the second staff. Dynamic markings include "P" (piano) and "f" (forte). The notation is in a historical style, likely from the 18th or 19th century.

*Oh! quel charme! Oh! quel charme!*

The second system of the musical score continues the musical notation. It includes the lyrics "Egalons, s'ils peuvent, sur sa mortrie" written below the staves. The notation includes notes, rests, and dynamic markings. The word "Egalons" is written below the staves. The notation is in a historical style, likely from the 18th or 19th century.



avez pitié Dieux cruels

re Ce crime affreux ne peut être expié, ne peut être expié; ton for-

re Ce crime affreux ne peut être expié, ne peut être expié; ton for-



# SCENE V.

101

*Oreste, Iphigénie, Les Pretresses*

*La Porte de l'appartement s'ouvre, les Pretresses paroissent, les sœurs s'abymant, sans en pouvoir être aperçues.*

Flauti  
Obœ  
Clarini

Violons

Alto

Fagotti

Trombons

Oreste

Daupé

H.C.

Tulle

B.C.H

B.C.

*Ma me-re ! Ciel !*

*fait ne peut ê = tre capi = é*

*fait ne peut ê = tre capi = é*

F



Violon

*p*

Alto

*p*

Iphigénie

Je vois toute l'horreur que ma présence vous inspire Mais au fond de mon cœur l'avan-

B. c.

*p*

ger malheureux Si vos yeux pouvaient li-re au tant que je vous plains, vous

plaindriez mon Sort. Quel traité! quel étouffant rapport! Qui m'ôte le sac sers. lentement



Quels bords vous ont vû naître? que veniez vous chercher dans ces climats. *af*

*Oreste* *Iphig:* *Oreste*  
= frere Quel vain desir vous porte à me connaître? Parlez... Que lui répondre!

*Iphig:* *Oreste* *Iphig:*  
= Dieux! D'où vient que votre cœur soupire? qu'êtes vous? Malheureux, c'est assez vous en dire.



grace, répondez, de quel lieu venez vous? quel sang vous donna l'être? Vous le voulez, My-

= cène m'a vu naître. Vieux! qu'en tenez-vous? achetez, vite, informez nous du sort d'Agamem-

non, de ce lui de la grâce. Quant même? Mieux la de vous que vous, vous? Agamem-



105

*Iphig:* *Oreste*

= non... Je vois couler vos pleurs! Sous un fer parricide est tom-

*Iphig:* *Iphi:*

Je me meurs *Oreste* Et quel monstre exécrationnel à sur un Roi si

= hé... Quelle est donc cette femme?

*tremolo*

*Iphi:*

grand o-se le ver le bras? au nom des Dieux parlez-

du nom des Dieux ne m'interrogez pas. Ce



*Iphigène*  
*achevez, vous me faites fremir:* *Iphigène*  
*monstre à bominable Cest.* *Son épouse* *Grande.*

*Chœur*  
*Dieux! Clytem-nestre? N-le même! Vivent!*  
*Dieux!* *Clytem-nestre?* *N-le même!* *Vivent!*

*(Iphigénie pesément)*  
*Et des Dieux vengeurs la jus-ti-ce su-prême a vu ce crime a*



*F* *Allorah*

*Chœur*

*Oreste* *Iphigénie* *Oreste*

*troce ? Elle a su le punir son fils. O Ciel ! Il a vengé son père.*

*Lento* *P* *F* *F*

*Iphigénie*

*De ses forfaits et de ses forfaits quel assemblage affreux Et ce fils qui du Ciel a servi la co-*

*Oreste* *Lento* *P*

*De mes forfaits quel assemblage affreux*

*Oreste*

*le re, ce fatal instrument des vengeances le mouroir d'encre et de*



*a longtemps cherchée, L'ectre dans Mycène est Seule de-meurée*

*(Un grand  
Silence)*

*Iphige: (Elle se retire sur un des côtés  
de la scène)*  
*C'en est fait tous les tiens ont subi le trépas Triestes pressentiments*

*(Oreste sort)*  
*vous ne me trompiez pas; Loin que vous, je suis assez instruite.*



# SCÈNE VI.

*Iphigénie Les Prêtres*

179

1 Violino

2 Violino

Alto

Iphigénie

B. C.

*O Ciel ! de mes tourmens la cause et le témoin , jouissez du mal-*

*heur ou vous m'avez ré duit : il ne pouvait al-ler plus loin.*

*Lentement*

Clarin

*ademi*

Violon

*ademi*

Alto

Chœur de  
Prêtres

*Patrie infortunée , où par des nœuds si*

*Patrie infortu-née , où par des nœuds si*

B. C.

*ademi*



douc notre ame est encore enchainée, vous avez disparu pour nous, n'avez disparu pour nous  
 doux notre ame est encore enchainée, vous avez disparu pour nous, n'avez disparu pour nous

*Andante moderato*

Obor

Violon

Alto

Corni

Iphigénie

Fagotti

B.c.

*p. pincé*

*deane*



This is a handwritten musical score on aged paper, consisting of two systems of staves. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'x' and 'p'. The lyrics are written in French and are interspersed between the staves.

*Iphigénie*

*O malheureuse I - phi - gé - nie*

*Ta pa - trie est a - né - an - ti - e, est a né - an - ti - e.*



*Abbe solo*

*aux Pretres*

vous n'avez plus de Rois je n'ai plus de Pa-rens mêlez vos cris plain-

*tit's à ma' ge-mis-se-mens vous n'avez plus de Rois j'en'ai plus de Pa*



This is a handwritten musical score on aged paper, consisting of two systems of staves. The first system includes a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The second system continues the vocal and piano parts. The notation is in a historical style, with various note values, rests, and dynamic markings. The lyrics are written in French.

*sol*

*F* *o*

*sol*

*= rene*

*O Malheureu = se malheureux I =*

*phi = ge = nie* *Ta fa = mille est a - ni = an = ti = e* *Tu , ta = mille est*



a né-an-tic : Vous n'avez plus de Rois je n'ai plus de l'arc me-lez

cris plain-tifs vos cris plaintifs à me-ge-miere-mene pour n'avez







= ma ge = mis-se = = me no Vous n'avez plus de Rois je n'ai  
 pas ge = mis-se = = me no  
 Chœur de prêtres  
 plus je n'ai plus de parents Non n'aurons de ce rance He  
 est B. H. H. H.  
 avec P



Musical score for the first system. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "luc! que dans Q = = = res = te" and "Nous avons tout perdu, nul espoir ne nou". The piano part features dynamic markings *F* (forte) and *P* (piano).

Musical score for the second system. It continues the vocal and piano parts. The lyrics are: "= res = te", "nul espoir", and "ne nous reste". The piano part continues with various musical notations and dynamic markings.



1<sup>re</sup>  
2<sup>de</sup>

Alto

Ténor

B.

Honorez avec moi ce héros qui n'est plus Dumoine, qu'un vain vainqueur de mon frère les derniers devoirs soient rendus.

3<sup>e</sup>

4<sup>e</sup>

5<sup>e</sup>

6<sup>e</sup>

7<sup>e</sup>

8<sup>e</sup>

9<sup>e</sup>

10<sup>e</sup>

11<sup>e</sup>

12<sup>e</sup>

13<sup>e</sup>

14<sup>e</sup>

15<sup>e</sup>

16<sup>e</sup>

17<sup>e</sup>

18<sup>e</sup>

19<sup>e</sup>

20<sup>e</sup>

21<sup>e</sup>

22<sup>e</sup>

23<sup>e</sup>

24<sup>e</sup>

25<sup>e</sup>



*Contemplez ces tristes ap =*

*prete Mance sacrée ombre plaintive que nos larmes que nos regrets pénètrent l'infernité*



Handwritten musical score for orchestra and voice. The score is written on 15 staves. The instruments and parts are labeled as follows:

- Flauti* (Flutes) - Staves 1 and 2
- Hautbois* (Oboes) - Staves 3 and 4
- vi = ve* (Violins and Violas) - Staves 5 and 6
- Clari* (Clarinets) - Staves 7 and 8
- Tromb* (Trumpets) - Staves 9 and 10
- Iphigénie* (Voice) - Staves 11 and 12
- O mon* (Voice) - Staves 13 and 14

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 3/4. The notation is in French, with the names of the instruments and parts written in italics.



Handwritten musical score for "L'Annee du Seigneur" by G. F. Lesclapart. The score is written on 18 staves, featuring vocal parts and piano accompaniment. The lyrics are in French, starting with "Frere, daignés entendre les accents de ma douleur". The score includes various musical notations such as notes, rests, and dynamic markings like "colla 2." and "Pretreoses Chœur".



*Mour*

*F*

*Col B*

*prête Mance sacré Ombre plaintive qu'enos larmes qu'enos regrets peultrent l'inférnale ri - ve*

*Majeur*

*F* *P*

FIN *Andante* *lento*



# ACTE III.<sup>E</sup>

*Le Théâtre Représente l'appartement d'Iphigénie*

## SCÈNE I.<sup>ERE</sup>

*Iphigénie, Prêtresses*

Violino 1<sup>o</sup>

Violino 2<sup>o</sup>

Alto

Iphigénie

B. C.

*Je cède a vos desirs: du sort qui nous opprime, instrui-*

*cons Electre ma sœur, aux horreurs du trépas j'arrache une vic-ti-me, et je sers à la*



sous la nature et mon cœur; hélas! je ne puis m'en défendre, pour l'un de ces infortunés par  
 nos barbares loix à la mort condamnés je sens la pitié la plus tendre; mon  
 cœur s'unit à lui par des rapports secrets; Oreste serait de son âge; ce captif malheu-



-reux m'en rappelle l'image et sa noble fierté m'en re-tra-ce les traits

*GracieuX Lentement*

*a demi.* *P*

*Violino 1<sup>o</sup>*

*Violino 2<sup>o</sup>*

*Alto*

*a demi.* *P*

*Iphigénie*

*B. C.* *a demi* *P*

*D'une image hélas! trop ché-*

-ri-e j'aime en cor a m'entre-tenir, mon ame se plait à nourrir l'esperan-ce qui m'est ra-



P *SF* P *SF* P *PP*  
 P *PP*  
 P *SF* *PP*  
 - ri - - e Inu-ti-les et chers transports chassons une vaine chimere, ah! c'en est  
 P *SF* *SF* *PP* F P  
 F  
 plus qu'aux sombres bords que je puis retrouver que je puis retrouver mon frere, Inu-  
 F P *PP*  
 F P *PP*  
 F P *PP*  
 tles et chers transports chassons une vaine chimere, ah! c'en est plus qu'aux sombres  
 P *PP*



*bords que je puis retrouver que je puis re trou-ver mon frè - - -*

# SCÈNE. II.<sup>E</sup>

*Iphigénie, Prêtresse, Oreste, Pylade*

*Viol. 1<sup>o</sup>*

*Viol. 2<sup>o</sup>*

*Alto*

*Une Prêtresse*

*Iphigénie*

*Voici ces captifs malheureux. Allez, laissez moi seule un moment avec eux.*

*B. C.*

# SCÈNE. III.<sup>E</sup>

*Iphigénie, Pylade, Oreste*

*Oreste courant à Pylade*

*Pylade*

*Ô joie inattendue ! je puis donc t'embrasser pour la dernière fois. Mon sort est moins af-*



*Iphigénie*

-jeux puis que je te revois. Qu'à leur aspect touchant, je sens mon âme émue, vous avez vu mes

pleurs, je n'ai pu me n défendre, hélas! qui n'en verserait pas au récit que je viens d'entendre!

si sur ces bords sanglants le ciel j'ai à nos pas, nous avons vu le jour dont de plus loin à l'aube, et la



*Pylade*

Grèce est notre patrie. Quoi! des mains d'une grecque il faut per-dre la

*Iphigénie*

vie! Ah! pour sauver vos jours je donnerais les miens, mais Thoas veut du sang, sa pitié bar -

bare ajouterait aux maux qu'on vous prépare, si de tous deux je brisois les liens.



*Un peu lentement*

Oboc

Viol. 1<sup>re</sup>

Viol. 2<sup>re</sup>

Alto

Iphigénie

Pylade

Oreste

B. C.

*Je pourrais du Tyran tromper la barbarie; de l'un de vous au*

*moins que les jours conservés* *animé* *De celui de vous*

*Mon ami, tu vivras, tes jours seront sauvés.*

*Mon ami, tu vivras, tes jours seront sauvés.*

*mez F* *P*



mez F

F

F

deux qui me devra la vie pourrais je attendre un service? *animé*

Achevez je vous réponds de sa reconnaissance

Achevez je vous réponds de sa reconnaissance

F

P

P

*Iphig.*

Dans Argos comme vous j'ai reçu la naissance; il m'y reste encor des amis, jurez

- sance.

- sance.

P



Handwritten musical score for "L'Esprit des lois" by Jean-Baptiste Lully. The score is written on 12 staves, featuring vocal lines and instrumental accompaniment. The lyrics are in French. The music is in G major and 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like "mezzo-forte" (mez. F) and "piano" (p). The lyrics are: "quoiqu'un bil-let si-dellement remis, j'en atteste les Dieux, vos vœux seront remplis. j'en atteste les Dieux, vos vœux seront remplis. Il faut donc entre vous choisir une vic time. he' las dans le Soir qui m'a'".



nime, que ne puis-je a tous deux rendre un service égal! *p* Il faut que l'un des

*mez F* *P*

*F* *P*

*F* *p part* *P* *Recitatif.*

deux ex pi - - re: mon ame se déchire, mon ame se déchire. *Mais*

*F* *P*



*Très doux*

*Très doux*

*a Capriccio*

Puisqu'il faut en fin faire un choix si fatal. c'est vous qui partirez

Que je parte! qu'il

*avec la voix*

*animé*

Repondez a mes vœux soyez prêt a partir, je cours en presser l'heure

*meine O'ciel'*



# SCÈNE IV.<sup>E</sup>

## Oreste, Pylade

185

Viol 1<sup>o</sup> *Tremulando*

Viol 2<sup>o</sup>

Alto

Pylade

Ô moment trop heureuse! ma mort à mon ami va donc sauver la vie!

B. C.

Oreste Pylade

Et je consen-tirais qu'elle le fut ra-vi-e! M'aimes-tu? parle. Ô dieux! lu

Oreste Pylade

l'o-ses de-mander! M'ai mes tu? Quel discours! qu'elle fureur le pres-se?



Oreste Pylade

Renonce au choix de la Prêtresse. Ah! ce choix m'est trop cher pour le pouvoir ce der :

*Fièrement et Animé*

Corni

Oboë

Viol 1<sup>re</sup>

Viol 2<sup>re</sup>

Alto

Pylade

Oreste

Fagotti

B. C.

*Et tu prétens encore que tu m'aimes, lorsqu'au mépris des Dieux, sacrifiant ta*



*p*

*p*

*p*

*Pylade*

*Ils veillent pour les liens ils protègent leur cours je remplis leur décret suprême*

*jours.*

*A ces*

*p*

*f*

*f*

*f*

*Dieux conjurés prétens tu donc l'unir, pour ajouter aux tourmens que j'en du re ?*

*f*



*F* *cres*

*p*

*Que me demandes-tu? Non ne l'espere pas non ne l'espere pas non ne l'espere pas*

*de me laisser mourir Oreste t'en conjure Oreste t'en conjure*

*p*

*moins animé* *pp*

*F* *p* *sol* *pp*

*F* *pp*

*F* *pp*

*pas cruel!* *Dieux fléchissez son cœur, Dieux fléchissez son cœur, rendez-moi mon*

*Dieux fléchissez son cœur, Dieux fléchissez son cœur,*

*p* *pp*



mi qu'il m'accorde sa grace qu'il m'accorde sa grace que tout mon sang vous a lié sa se  
moimon a mi qu'il m'accorde qu'il m'accorde sa grace que tout mon sang vous a lié sa se

Qu'il suffise a votre rigueur Dieux fléchissez son cœur rendez  
Qu'il suffise a votre rigueur Dieux fléchissez son cœur Dieux fléchissez son cœur



moimon ami qu'il m'accorde sa grace qu'il m'accorde sa grace que tout mon sang vous

Rendez-moi mon ami qu'il m'accorde qu'il m'accorde sa gra - ce que tout mon

sa - tis - fasse qu'il suf - fise a votre rigueur que tout mon sang vous satis -

sang vous satis fasse qu'il suf - fise a - votre rigueur que tout mon sang vous satis -



Handwritten musical score on page 141. The score consists of multiple staves, including vocal lines and instrumental accompaniment. The lyrics are written in French and are repeated across several staves.

**Lyrics:**

*Seigneur, qu'il suffise à votre rigueur qu'il suffise à votre rigueur qu'il suffise à votre ri-*  
*gueur, qu'il suffise à votre rigueur qu'il suffise à votre rigueur qu'il suffise à votre ri-*

**Dynamic Markings:**

- p* (piano)
- mez F* (mezzo-forte)
- F* (forte)

The score includes various musical notations such as notes, rests, and bar lines, indicating a complex musical composition.



Obœ

Clarin

Viol 1<sup>e</sup>Viol 2<sup>e</sup>

Alto

Trombon

Oreste

Fagott

B. C.

Quoi! je ne vaincrai pas la constance funeste! quoi ton âme toujours se refuse à mes vœux!

ne sais tu pas que pour Oreste la vie est un supplice affreux? ne sais tu pas que ces mains parricides



This is a page of handwritten musical notation, likely from an 18th-century opera or oratorio. The page contains ten systems of staves. Each system typically consists of a vocal line (soprano or alto) and a basso continuo line, with some systems including additional instrumental parts. The notation is in French, with lyrics written below the vocal lines. The music is in a major key, indicated by one sharp (F#) in the key signature. The tempo is marked 'Allegro' in the first system. The lyrics describe a dramatic scene involving a king, a queen, and various characters, including a reference to 'les voies de Serpens' (the ways of serpents).

*Allegro*

*Les fumes d'encens du sang que j'ay versé ne valent pas que l'enfer courroucé rassemble autour de*

*moines noirs Eumenides qu'elles m'obéissent tous lieux les voies de Serpens leurs mains s'arment*



Handwritten musical score for a dramatic scene, featuring multiple staves with vocal and instrumental parts, lyrics in French, and dynamic markings.

**Lyrics:**

*encore. Ou fuir... eh quoi? Pylade me suit et m'a b'hoir il me l'ore a leurs coups. arrêtez la grande Diane! eh:*

*quoi: méconnois tu Pylade qui l'implore? Eh bien Pylade, est ce à toi de moi:*

**Dynamic Markings:** *FF<sup>o</sup>*, *F*, *FF<sup>o</sup>*, *PP<sup>o</sup>*, *PF<sup>o</sup>*

**Performance Instructions:** *Orate*



Orchestral score with vocal lines for Pylade and Oreste. The lyrics are: "rir? O Dieux notre courroux ne peut il se calmer? La mort de mes tourmens est l'unique re-".

*Pylade* *Oreste*

*F* *P* *P* *P*

Instrumental score for Oboe, Violins 1 & 2, Alto, Pylade, Oreste, and Bassoon. The tempo markings are *Allegro* and *Andante*. The lyrics are: "lâche, je l'obte-nais, Pyla-de me l'ar-ra-che." and "Ah mon anu j'implore la pitié O-reste hé las peut il me méconnoi-".

*Oboe* *Viol 1<sup>e</sup>* *Viol 2<sup>e</sup>* *Alto* *Pylade* *Oreste* *B. C.*

*Allegro* *Andante* *Retenu*

*F* *P* *P* *P* *P* *P*



1<sup>o</sup> tempo *F* *P* *Andante*

*Cel B.*

*Qu'ils attendrissent aux pleurs de l'amitié, ton cœur au mien n'est pas fermé peut*

*être ton cœur au mien n'est pas fermé peut être. Cet ami qui te fut si cher l'y la de*



est a tes pieds, il con jure, il le presse, à tes fureurs laisse moi t'arracher. Souverain au choix die-

*mezz F* *mezz F* *Andante* *P* *P* *mezz F* *P* *mezz F* *Andante* *mezz F* *Allegro* *P*

te par la Prêtresse, souverain maïs Ah mon ami j'implore ta pitié Oreste hé-

*Py la de*



Handwritten musical score for a piece in 3/4 time. The score consists of multiple staves, including vocal parts and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are in French.

*1<sup>er</sup> Tempo.* *Andante*

*las peut il me me'connai tre* *Qu'ils s'attendrisse aux pleurs de l'amilié, ton cœur au*

*Grande Dieu*

*mien n'est pas fermé peut é - tre ton cœur au mien n'est pas fermé peut é - tre*

Performance markings include *p* (piano), *f* (forte), and *F* (fortissimo). The score includes various musical notations such as notes, rests, and dynamic markings.



# SCÈNE V.<sup>E</sup>

*Iphigénie, Oreste, Pylade,*

149

*Viol. 1<sup>re</sup>* *Viol. 2<sup>re</sup>* *Alto.* *Oreste.* *B.<sup>re</sup>*

*F* *P* *Lento*

*Iphigénie à Pylade*

*Malgré toi je saurai l'arracher au trépas* *Que je vous plains!*

*F* *P*

*Aux Prêtresses* *Oreste* *Iphigénie* *Oreste*

*Vous, conduisez ces pas Non Prêtresse, arrêtez votre pitié, ségarez. Que dites vous! C'est à*

*Pylade*

*moi de mourir, mon ami pourra vous servir, qu'il soit le digne objet d'un service si rare Nécouir*



*Iphigénie à Oreste Oreste Pylade*

pointes transports furieux. Vivez et me servez. Je ne le puis sans crime Cruel, quelle fureur la :

*Iphig. Oreste à Pylade avec vitesse*

nime Ah je sens que mon choix est dicté par les Dieux. C'en est fait ici même à l'instant je dé :

*Pylade Oreste Pylade Iphig.*

clare. Arrête, Eh bien sachez. Arrête, justes Dieux. Quelle soudaine horreur de votre ame sem



*Oreste à Iphigénie*      *Iphigénie*

pare? Prononcez, que ma mort. Non, ne le pérerez pas, un pouvoir inconnu, puissant irrésis-

table sur l'autel des Dieux même arrêta mon bras.

*Lento*      *vif*

Viol. 1<sup>o</sup>      *F*      *P*      *F*

Viol. 2<sup>o</sup>      *F*      *P*      *F*

Alto.

Oreste      *vif*

B. C.      *F*      *F*

Quoi, toujours à mes vœux, vous êtes insensible, mais c'est en vain j'en atteste les



*cres*  
*P* *F*  
*cres*  
*P* *F*  
*cres*  
*P* *F*  
*Retenué*  
*P* *cres* *F*  
*vif*  
*Unis* // // //  
*Col B.* // // //  
*Iphigénie*  
*pau. le b. et ce sang dont le ciel est a - va - re, O Dieux ! ch =*  
*P*  
*P Lento* *vif*  
*P* *F*  
*P* *F*  
*Oreste*  
*Bien cruel remplissez vos desirs. Vis, mon ami, cours servir la Pré =*  
*F*



*tristesse d'une sœur qui m'est chère adoucis la tristesse porte les vœux derniers à dieu.*

SCÈNE VI.  
*Iphigénie, Pylade*

*Lento*

*Viol. 1<sup>o</sup>*

*Viol. 2<sup>o</sup>*

*Alto.*

*Iphigénie*

*B.<sup>o</sup>*

*Puisque le Ciel à vos vœux s'intéresse, prêtez moi le secours que*

*vous m'avez promis, portez cet écrit dans la Grèce, qu'entre les mains d'Electre il*



*Pylade* *Iphig.*

soit par vous remis. Qu'entens-je et quel rapport l'une à l'autre vous lie? J'ai respecté votre secret, ne

*Pylade*

exigez rien de plus. Vous serez obéie, je remplirai vos vœux, si le Ciel le permet.

SCÈNE VII.<sup>E</sup>  
Pylade Seul.

Corn E  
Trombe

Oboe

Viol. 1<sup>o</sup>

Viol. 2<sup>o</sup>

Alto.

*Pylade*

B.<sup>o</sup>

Tymbales

Divi ni - té des grandes âmes. Amitié, viens armer mon



*Soli* *SF* *SF* *SF*

*P* *P* *P*

*bras viens viens armer mon bras* *Remplis mon cœur de tes ce les les*

*Violoncelli*

*F* *F* *P* *F* *P*

*F* *P*

*flames je vais sauver Oreste, ou courir au trépas ou courir au trépas ami: lie.*

*F Tutti* *P*



*Soli* *SF* *SF*

*F* *p* *p* *p*

*a mi tie', viens, viens armer mon bras.* *Remplis mon cœur de tes ce-*

*F* *p Violoncelles*

*les tes flâmes remplis mon cœur de tes ce' les tes flâmes je puis sauver Oreste, ou courir aubépas ou cou-*

*Tous*



[illegible]



The musical score consists of eight staves. The first staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is in treble clef and contains several measures with repeat signs (double slashes) and a few notes. The third staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The fourth staff is in treble clef and contains several measures with repeat signs (double slashes) and a few notes. The fifth staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The sixth staff is in treble clef and contains several measures with repeat signs (double slashes) and a few notes. The seventh staff is in bass clef and contains a complex melodic line with many sixteenth and thirty-second notes. The eighth staff is in bass clef and contains a complex melodic line with many sixteenth and thirty-second notes. The score concludes with a double bar line and repeat signs.

FIN DU III<sup>E</sup> ACTE



# ACTE IV.

169

*Le Théâtre représente l'intérieur du Temple de Diane; la Statue de la Déesse élevée sur un estrade est au milieu; en avançant sur un des côtés, on voit l'autel des sacrifices.*

## SCÈNE I.<sup>PRE.</sup>

*Iphigénie Seule.*

*Fièrement sans lenteur.*

1<sup>er</sup> Violon

2<sup>e</sup> Violon

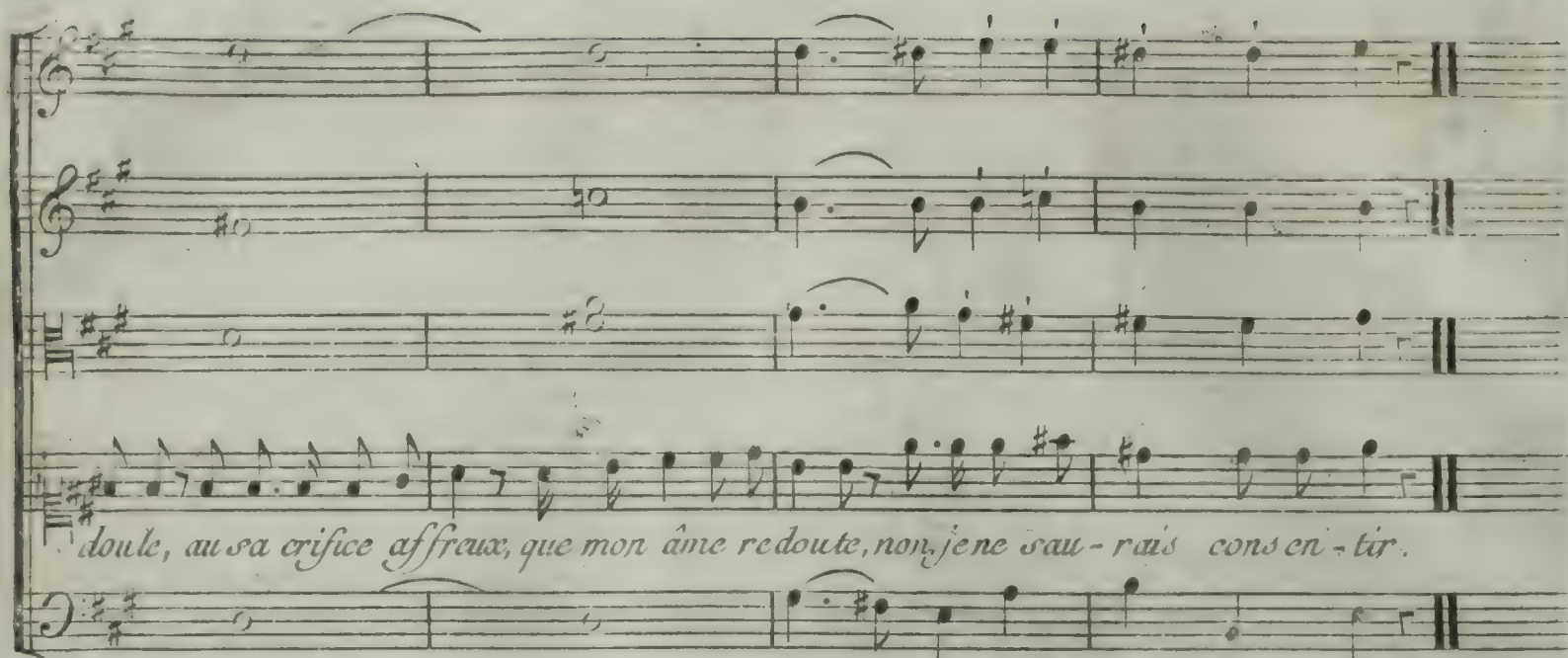
Alto

Iphig.

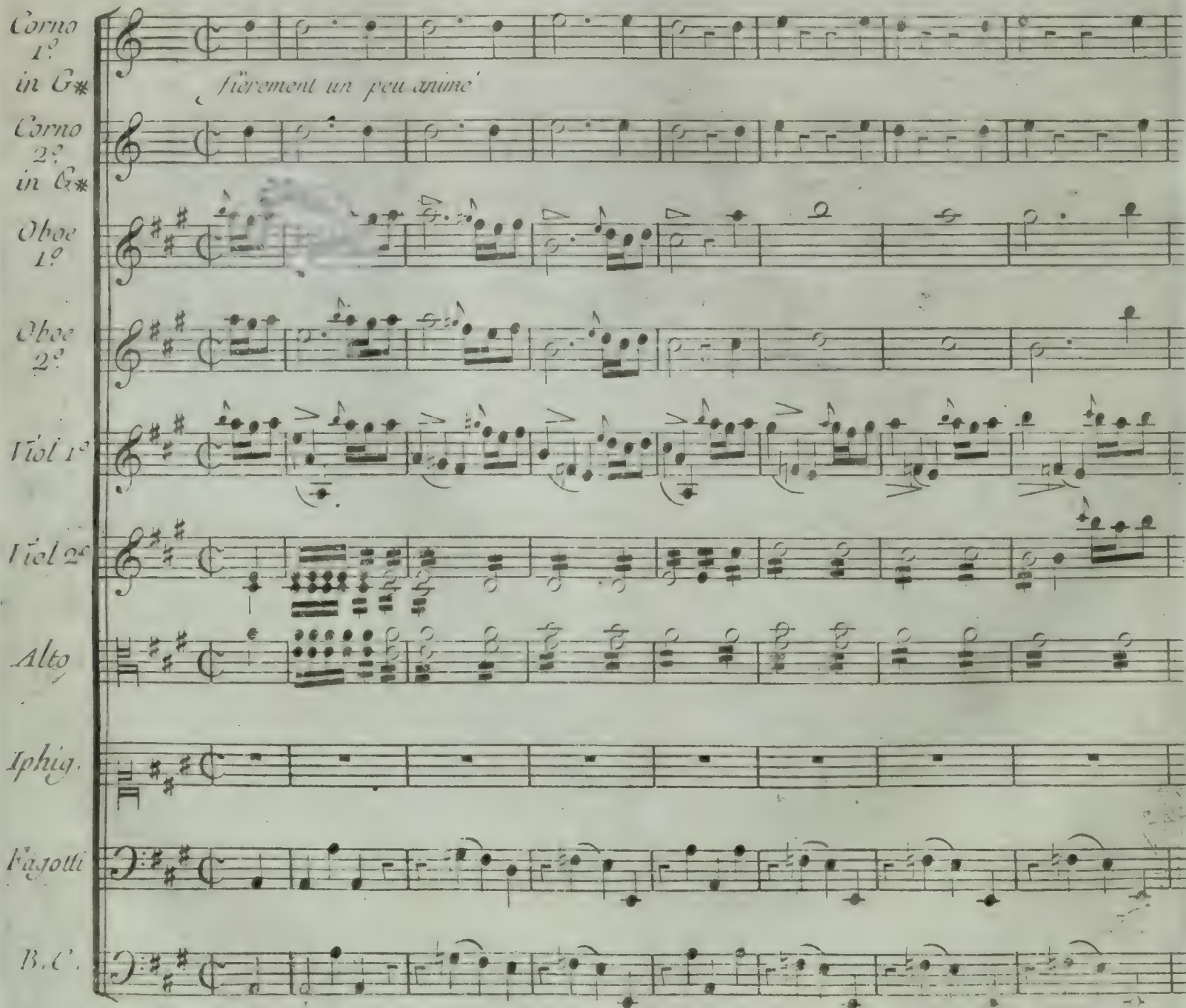
B. C.

*Non, cet affreux de-voir je ne puis le remplir; en faveur de ce grec un dieu parlant sans*





First system of a vocal score. It consists of five staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass) and the bottom staff is for the basso continuo. The music is in G major and 4/4 time. The lyrics are: *doute, au sa crifice affreux, que mon âme redoute, non, je ne sau-rais consen-tir.*



Second system of the score, featuring the orchestra. The instruments listed on the left are: Corno 1<sup>o</sup> in G $\sharp$ , Corno 2<sup>o</sup> in G $\sharp$ , Oboe 1<sup>o</sup>, Oboe 2<sup>o</sup>, Viol 1<sup>o</sup>, Viol 2<sup>o</sup>, Alto, Iphig., Fagotti, and B.C. The music is in G major and 4/4 time. The tempo/mood marking *fierement un peu animé* is written above the first horn staff.



*P*

*P*

*P*

*Iphigénie*

*Je t'implore et je tremble, ô Déesse impla - ca - ble, dans le*

*Cot. B.*

*P*

*P*

*fond de mon cœur met la féroce; e - touffe de l'humani - té la*



PP

PP

PP

PP

voix plaintive et lamentable hé-las! et quelle est donc la rigueur de mon

F PP

F PP

P

P

sort? d'un sanglant ministère, vic-time in-volontaire, j'o-be-is et mon cœur est en

Col B.



cel. 1<sup>o</sup> viol.

*proie est en proie au remord et mon cœur est en proie au remord est en proie au re-*

*F P F P F P F P*

*cel. 1<sup>o</sup> viol.*

*mord, en proie au remord, en proie au remord.*

*F*



First system of musical notation, measures 1-10. The score is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#). The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment is written for the right and left hands. The right hand part features a series of sixteenth-note runs in measures 1-4, followed by a dynamic marking of *ff* (fortissimo) in measure 5. The left hand part consists of chords and single notes. The system concludes with a double bar line in measure 10.

*Je t'in-plore et je tremble, o d'ces -*

Second system of musical notation, measures 11-20. The vocal line continues with a treble clef and a key signature of one sharp. The piano accompaniment continues with chords and single notes. The system concludes with a double bar line in measure 20.

*se impla-cable, dans le fond de mon cœur mets la féroci-té mets la féroci-té*



te; é - touf-fe de l'hu - ma - - ni - - té, la voix plain-tive et lamen-

col. b.

This system contains the first system of a musical score. It includes a vocal line with lyrics and a piano accompaniment. The key signature is G major (one sharp). The piano part features a melodic line in the right hand and a harmonic line in the left hand, with dynamic markings like 'F' (forte) and crescendo/decrescendo hairpins.

- - - table, dans le fond de mon cœur, mets la se - re - - té

This system contains the second system of the musical score. It continues the vocal line and piano accompaniment. The piano part includes dynamic markings such as 'p' (piano) and 'F' (forte). The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support.



*PP*

*PP*

*P* *PP*

*P*

*P* *PP*

*P* *PP*

*P* *PP*

*met la fero-ci-té. he'-las! Et quelle est donc la ri-*

*P* *PP*

*PP*

*gueur de mon sort, d'un san-glant misé-re vic-time in-vo-lon--*

*Et. But* **||** **||**



Musical score for the first system, featuring vocal and instrumental parts in D major. The system includes a vocal line with lyrics, a piano accompaniment, and a string section. The lyrics are: "tai - re, jo - - bé - is et mon cœur est en proie, est en proie au re-".

Musical score for the second system, continuing the vocal and instrumental parts. The system includes a vocal line with lyrics, a piano accompaniment, and a string section. The lyrics are: "mord, et mon cœur est en proie au remord, est en proie au remord, en".



proie au remord, en proie au re-mord.

Col. B.

This system contains the first eight measures of the score. It features a vocal line with lyrics, a flute line, a violin line, a viola line, a cello line, and a double bass line. The key signature has two sharps (F# and C#). The first four measures of the vocal line are marked with a fermata. The flute and violin parts have melodic lines, while the other instruments provide harmonic support.

Col. Viol. 1<sup>o</sup>

FF

This system contains measures 9 through 16. The vocal line continues with lyrics. The flute line has a melodic line. The violin line is marked with a forte (FF) dynamic. The viola line has a melodic line. The cello line has a melodic line. The double bass line has a melodic line. The key signature remains two sharps. The system concludes with a double bar line.



# SCENE II.

169

Oreste, Iphigénie, Prêtreses.

Chœur

Violino 1<sup>o</sup>

Violino 2<sup>o</sup>

Alto

Flauti e  
Clarineti

Fagotti

1<sup>er</sup> Dessus

2<sup>e</sup> Dessus

B. C.

First system of musical notation for the instruments and voices. It includes staves for Violino 1<sup>o</sup>, Violino 2<sup>o</sup>, Alto, Flauti e Clarineti, Fagotti, 1<sup>er</sup> Dessus, 2<sup>e</sup> Dessus, and B. C. The lyrics for the voices are: "O Di-a-ne, sois nous pro-pi-ce; La vie ---- li ----".

Second system of musical notation, continuing the instruments and voices. The lyrics for the voices are: "me est parée et l'on va l'immo-ler. Puisse le sang qui va cou-ler, pa-rée et l'on va l'immo-ler. Puisse le sang qui va cou-ler,".



puissent nos pleurs appai-ser, appai-ser ta jus ti- - - - ce. Puisse le  
 puissent nos pleurs appai-ser, ap-pai-ser ta jus-ti- - - - ce. Puisse le  
 sang qui va cou-ler, puissent nos pleurs appai-ser ta jus ti- - - - ce.  
 sang qui va cou-ler, puissent nos pleurs ap-pai-ser ta jus-ti- - - - ce.



Violino  
1.<sup>o</sup> & 2.<sup>o</sup>

Alto

Iphigénie

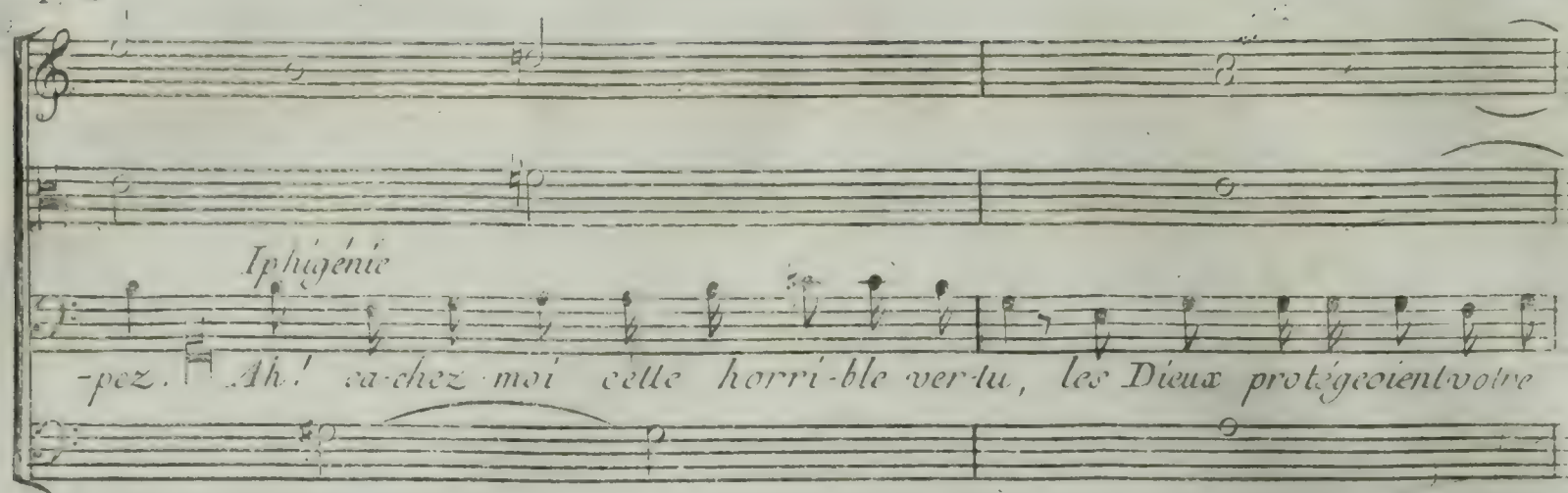
B. C.

*Iphigénie tombe sur un siège**La force m'abandonne; ô moment dou lou--reux!*

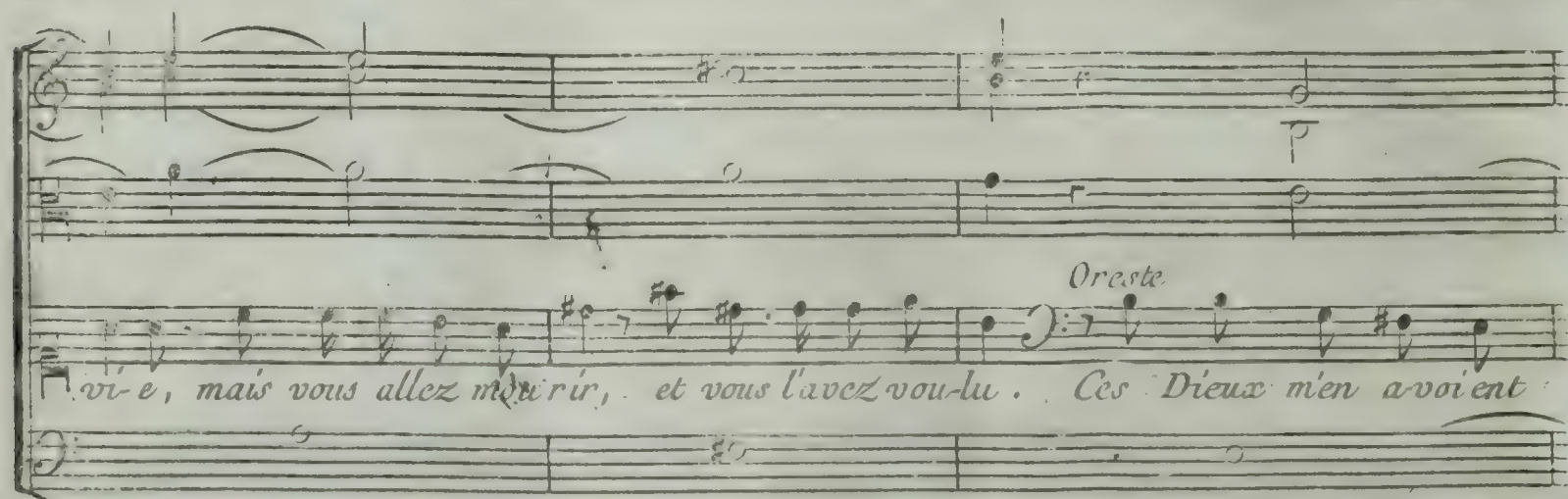
Oreste

*Voilà le terme heureux de mes longues souffran-ces: puisse t'il l'ê-tre aus-**-si, grands Dieux, de vos vengean-ces. O ciel! sechez les pleurs qui**coulent de vos yeux; ne plaignez point mon sort, la mort fait mon envie; fra-*

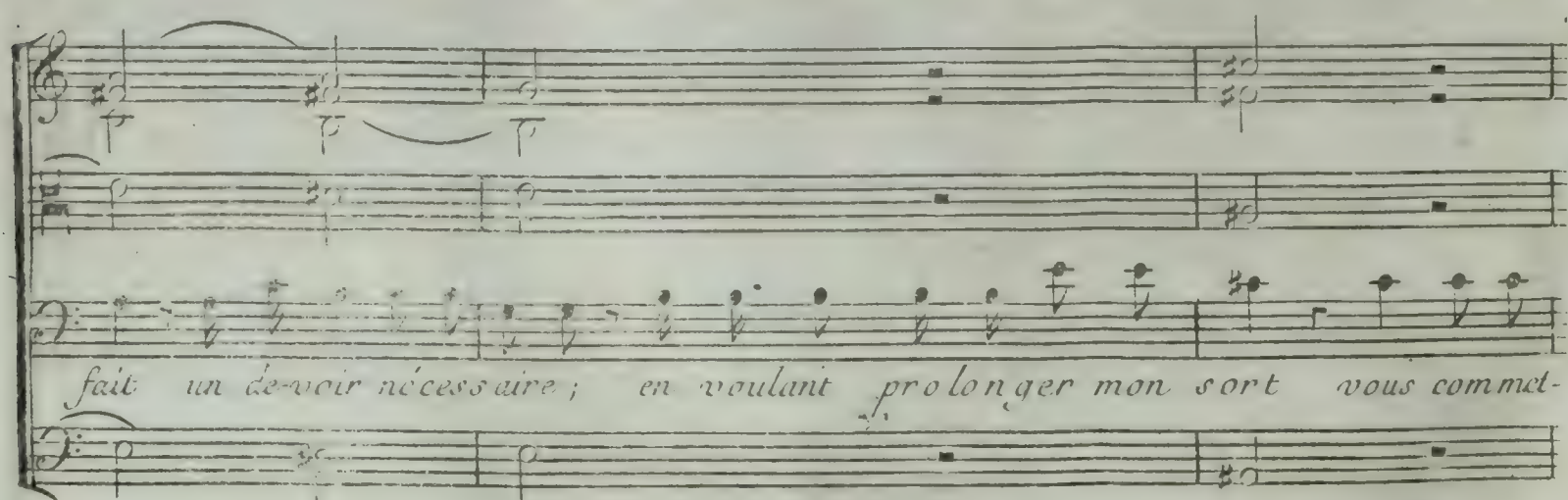




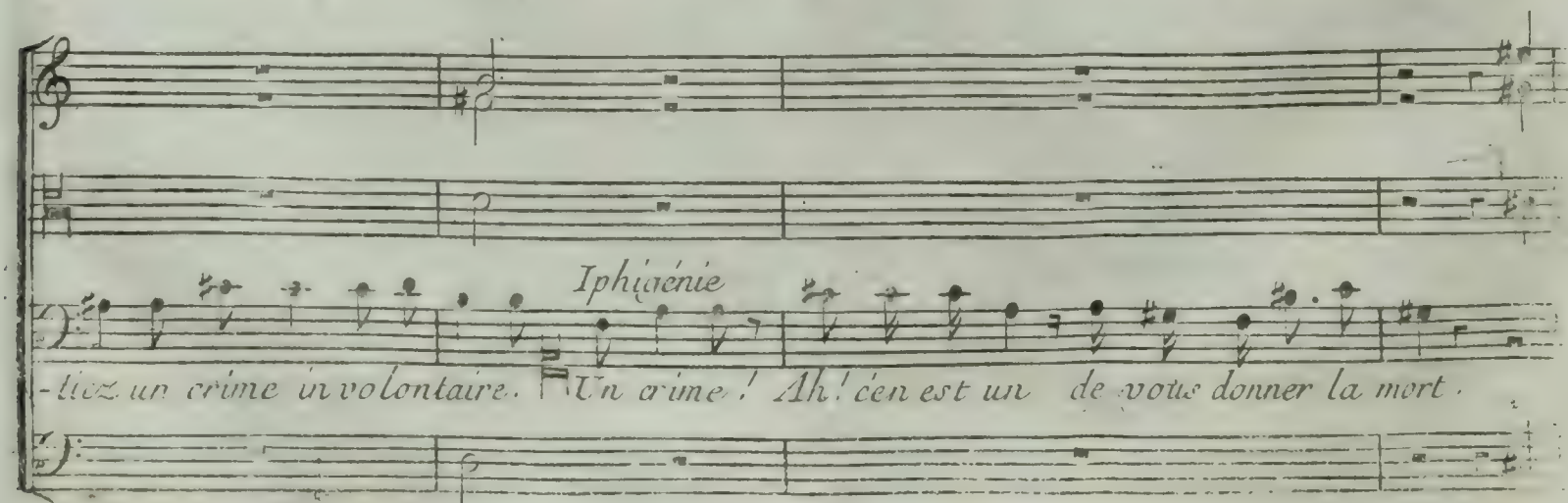
*Iphigénie*  
-pez. Ah! ca-chez moi cette horri-ble ver-tu, les Dieux protégeaient votre



*Oreste*  
vi-e, mais vous allez mourir, et vous l'avez vou-lu. Ces Dieux m'en avoient



fait un de-voir né-cessaire; en voulant pro-longer mon sort vous com-met-



*Iphigénie*  
-tiez un crime in-volontaire. Un crime! Ah! c'en est un de vous donner la mort.



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*Soli*

Flauto

Violino 1.<sup>o</sup>

*pp*

Violino 2.<sup>o</sup>

*pp*

*Nourie*

Alto

*pp*

Oreste

*pp* Que ces regrets touchants pour mon cœur ont de charmes qu'ils adou-

B. C.

Musical score for "L'Inconnu" by G. B. Simeoni. The score is for voice and piano. It features a vocal line and a piano accompaniment. The lyrics are: "cissent mes tour-mens Depuis l'instant ja-lal... he-las! depuis long-tems per-".

Handwritten musical score for a scene from the opera *Iphigénie*. The score is written on six staves. The first four staves are for the vocal part, and the last two are for the piano accompaniment. The key signature is A major (two sharps). The lyrics are in French and are written below the vocal staff.

*Iphigénie*

son-ne à mes mal-heurs n'a-vaît don-né des lar- - - mes, hé-las!



## Chœur des Prêtresses. Hymne.

Clarinetti,

Violino 1.<sup>o</sup>Violino 2.<sup>o</sup>

Alto

Fagotti

1<sup>er</sup> Dessus2<sup>e</sup> Dessus.

B. C.

*Fin.*

*Doux*

Chants; Que nos vœux que notre en-cens s'é-le-vent jusqu'à son trô-ne.

Chants; Que nos vœux que notre en-cens s'é-le-vent jusqu'à son trô-ne.

*Doux*

*Fin.*



*Dans les cieux et sur la ter-re tout est sou mis à ta loi. Tout ce*

*Dans les cieux et sur la ter-re tout est soumis à ta loi. Tout ce*

*que l'E-re-be en-serre, à ton nom pâ-lit d'ef-froy. En tout tems, on*

*que l'E-re-be en-serre, à ton nom pâ-lit d'ef-froy. En tout tems, on*



te con-sul-te Dans la paix, dans les com-bats, Et l'on t'offre le seul  
 te con-sul-te Dans la paix, dans les com-bats, Et l'on t'offre le seul

Pendant le Ch. lorsqu'Oreste  
 est paré de guirlandes, on le  
 conduit derrière l'autel qui  
 est sur un des côtés, on brule  
 des parfums autour de lui,  
 on le purifie en faisant des  
 libations sur sa tête

*Da capo*

cul-te ré-vé-re dans ces cli-mats.  
 cul-te ré-vé-re dans ces cli-mats.



Violino 1<sup>o</sup>

Violino 2<sup>o</sup>

Alto

Iphigénie

Chœur

B. C.

*Iphigénie toujours assise sur le devant du Théâtre.*

*Quel moment ! Dieux puissants secourez moi.*

*Quatre Prêtresses viennent chercher Iphigénie.*

*Approchez souveraine Pré*

*Approchez souveraine Pré*

*Lento*

*Iphigénie*

*Barbares, arrêtez, respectez ma foi-blesse.*

*-tres-se remplis-sez votre auguste emploi*

*-tres-se remplis-sez votre auguste emploi*



*P*  
*tremulando sempre*  
*P*  
*P*  
*Iphig. prenant le couteau*  
*Dieux! tout mon sang se glace dans mon*  
*P*  
*tremulando*  
*F* *F* *F* *F* *P*  
*P*  
*cœur, je tremble et mon bras plus ti-mide...*  
*Chœur*  
*Frappez*  
*Oreste*  
*Frappez* *Ainsi tu périr en Aulide*  
*F* *F* *F* *F*



Animé

179

unis.

FF

Animé

FF

Iphigénie

mon frè-re ! O-res-te !

O-res-te ! notre Roi !

Oracle

Iphigénie , ô ma sœur !

Animé

où

FF

Iphigénie

oui, c'est lui, c'est mon frè-re.

oui c'est

Oraste

pour-je se peut-il

ma sœur ! Iphigénie ! est-ce elle que je voi ?



elle qu'aux fureurs d'un père, qu'à la rage, des grès, Di - a-ne à seu soustraire

*Chœur*

*Iphigénie*  
ô mon frère!

*Chœur*  
oui, c'est Iphigénie

*Oraste*  
O ma sœur, oui c'est vous, oui, tout mon cœur me l'atteste



*Oboe.*

*Mesuré.*

*Iphigénie*

Ô mon frè - - re ! ô mon cher Orès - - te ! Ah!

Quoi ! vous pou vez m'aimer, vous n'avez point horreur...

*1<sup>er</sup> Oboe*

*2<sup>e</sup> Oboe Andante*

*F P*

*F P*

laissons là ce sou venir funes - te ; laissez moi ressen-tir laissez moi ressentir l'ex -

*F P*



First system of a musical score. It consists of six staves. The top two staves are for the vocal line, and the bottom four staves are for the piano accompaniment. The lyrics are written below the vocal staves. The piano part includes dynamic markings 'F' (forte) and 'P' (piano).

*cœur de mon bonheur. Sans te connoître en cor, je t'avais dans mon*

Second system of the musical score, continuing from the first. It also consists of six staves with vocal and piano parts. The lyrics continue below the vocal staves. The piano part includes dynamic markings 'F' and 'P'.

*cœur. Au ciel, à l'univers, je demandais mon frè - re, je deman - dais mon*



frère, le voila, je le tiens, il est entre mes bras, mais, que vois-je?

## SCÈNE III.

*Les Acteurs précédens, une Femme Grecque*

*Allegro*

Violino 1.<sup>o</sup>  
e 2.<sup>o</sup>

Alto

Une Femme  
Grecque

Violoncelle

Contre B.

*Tremblez, tremblez; on suit*



tout le mis-è-re, le ty - - ran porte ici ses pas, il

sait qu'un des captifs des-ti-nés au su-pli-ce sau-rés par

vous fuyait loin de ces lieux. Le ty-ran fu-ri-eux vient de l'au-tre à l'in-



Oboi e Clarin.

-tant pres-ser le sa-crí-fi-ce. Chœur

Grands Dieux secourez nous.

Grands Dieux secourez nous.

Viol. 1<sup>o</sup>

Viol. 2<sup>o</sup>

Alto

Iphigée

Il ne se fera plus ce sa-crí-fi-ce abominable... im-pie... Vous, sauvez votre

B C

Elle met  
Oreste  
sous la garde  
du Sanctuaire

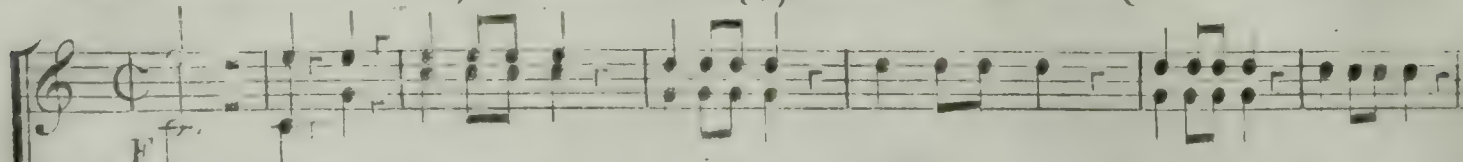
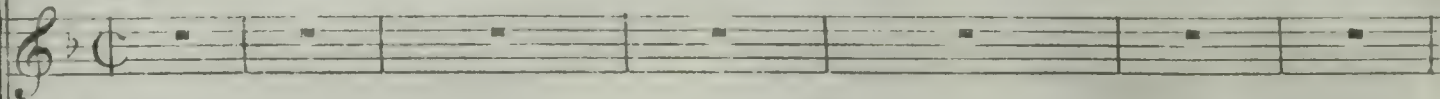
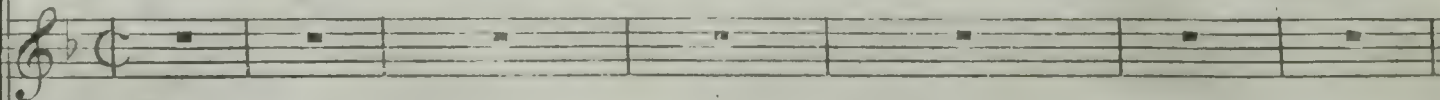
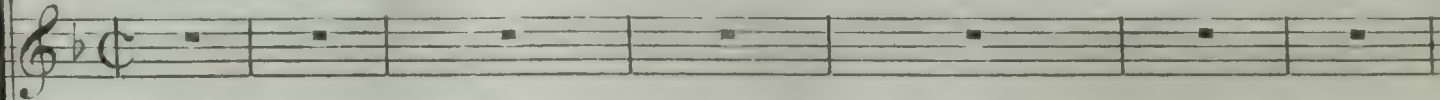
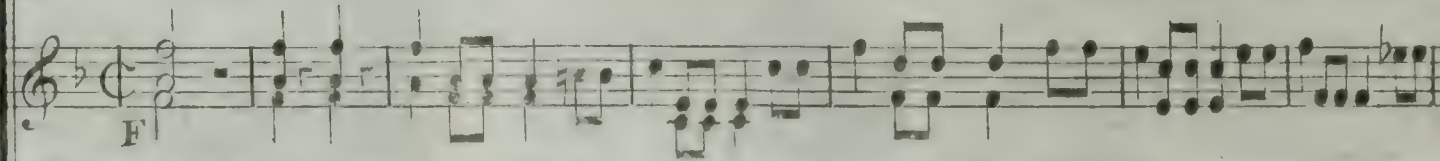
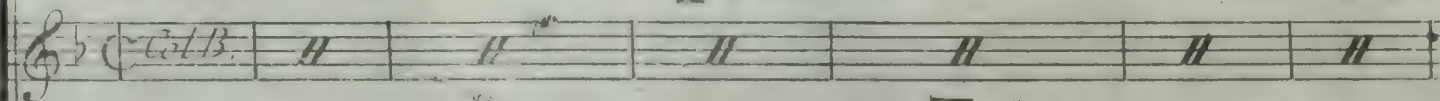
Roi des fureurs de Thèbes; il est du sang des Dieux ils défendront sa vie.



## SCÈNE IV.

Thoas, les Acteurs précédens, Officiers de ses gardes

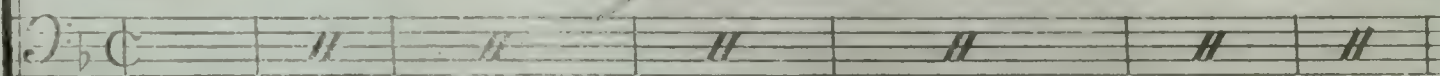
Corni

Flauto 1<sup>o</sup>Flauto 2<sup>o</sup>Oboe 1<sup>o</sup>*Très animé.*Oboe 2<sup>o</sup>Violino 1<sup>o</sup>Violon 2<sup>o</sup>

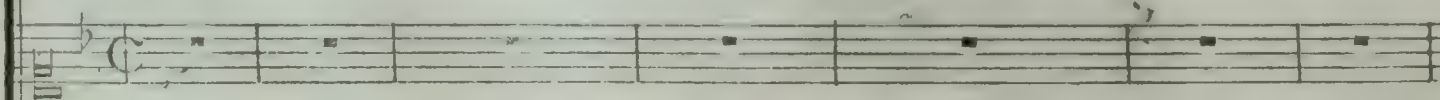
Alto



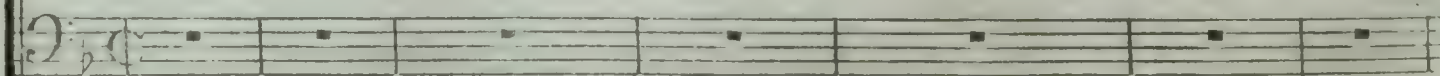
Vagelli



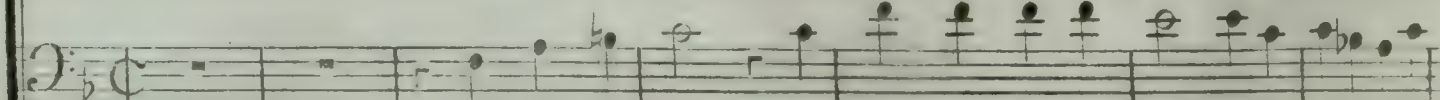
Iphigénie



Oreste

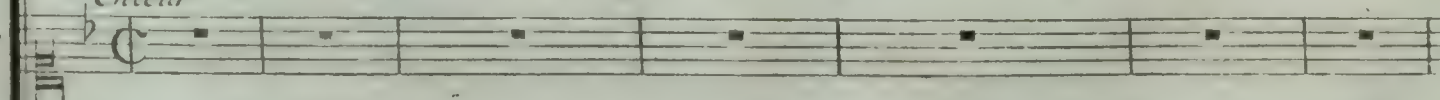
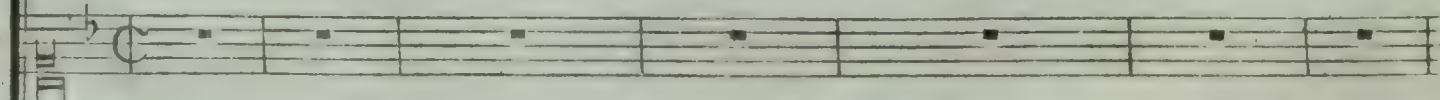


Thoas



Chœur

De tes for-faits la trame est dé-cou-ver-te, tu trahis-mis-le

1<sup>er</sup> Dessus2<sup>e</sup> Dessus

B C.





Handwritten musical score on 18 staves. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are: "Dieux et conjurais ma per-te; il est tems de punir, ta noire persi-di-e."



*Il est leme que le ciel soit en-fin satis-fait, Im-mo-le ce cap-*



Handwritten musical score on page 109. The score consists of 14 staves. The first six staves are for instrumental parts, mostly containing rests. The seventh staff begins with a melodic line marked *FF*. The eighth staff contains rests marked *H*. The ninth staff continues the melodic line marked *FF*. The tenth staff contains rests marked *H*. The eleventh staff contains rests marked *H*. The twelfth staff contains rests marked *H*. The thirteenth staff contains rests marked *H*. The fourteenth staff contains rests marked *H*. The lyrics are written below the staves: *-tis; Que tout son sang ex-pi-e et ton au-da-ce et*. The score is written in a historical style with various musical notations and dynamics.

*FF*

*FF*

*FF*

*H*

*H*

*H*

*H*

*H*

*H*

*-tis; Que tout son sang ex-pi-e et ton au-da-ce et*

*FF*



Musical score for a dramatic scene, featuring vocal and instrumental staves. The score includes lyrics in French, with some parts marked for specific characters or groups.

The score is written for multiple voices and instruments. The lyrics are as follows:

*Qu'oses tu proposer ? Barba - re !*

*lon for - fait .*

*Chœur*

*Obé - is - sez aux Dieux, le ciel parle, il suf -*

*Sauvez nous justes Cieux éloignez les horreurs que ce mo*

*Sauvez nous justes Cieux éloignez les horreurs que ce mo*

The score includes various musical notations, including notes, rests, and dynamic markings such as *p* (piano).



Handwritten musical score on page 191. The score consists of 15 staves. The first 10 staves contain musical notation with various notes, rests, and accidentals. The 11th staff begins with the lyrics "O Ciel! qu'oses tu faire?". The 12th staff continues the lyrics with "sit. Gardez, secondez moi; qu'on le sai-sis-se; Qu'on le traîne à l'im-". The 13th staff continues with "-ment pré-pa-re." and the 14th staff continues with "-ment pré-pa-re." The 15th staff contains musical notation without lyrics.

O Ciel! qu'oses tu faire?

sit. Gardez, secondez moi; qu'on le sai-sis-se; Qu'on le traîne à l'im-

-ment pré-pa-re.

-ment pré-pa-re.



*Cru-el ! il est mon frère :* *C'est mon frè-re et mon*

*Oui, je le suis.*

*tel. Son frè-re !*



avec feu aux gardes <sup>aux Prêtres</sup>  
 Roi, le fils d'1 ga-memnon N'approcher pas lit  
 Frap-pez, quel qu'il puis-se ê-tre.



This musical score page, numbered 194, features a series of staves for vocal and instrumental parts. The top six staves are vocal lines, mostly containing rests, with some melodic fragments in the third, fourth, and fifth staves. The sixth staff includes the tempo marking *Lento.* and the instruction *1<sup>er</sup> mouvem<sup>t</sup>*. Below these are three staves of piano accompaniment, including a grand staff (treble and bass clef) and a single bass clef staff. The piano part features dense, rapid sixteenth-note passages. The bottom section of the page contains two vocal staves with lyrics in French. The first staff has the lyrics "vous, deffen dez votre maître." and the second staff has "Lâches ! vous reculez d'effroi. j'immolerai moi même aux". The tempo *Lento.* is repeated at the bottom of the page. The score is written in a historical style with various musical notations including clefs, notes, rests, and dynamic markings.

*Lento.* *1<sup>er</sup> mouvem<sup>t</sup>*

vous, deffen dez votre maître.

Lâches ! vous reculez d'effroi. j'immolerai moi même aux

*Lento.*



The musical score consists of 15 staves. The first five staves are for instruments: two flutes (treble clef), two oboes (treble clef), and a string section (bass clef). The bottom five staves are for voices: two sopranos (treble clef), two tenors (bass clef), and a bass (bass clef). The music is in a minor key with a common time signature. The lyrics are in French and appear to be from a dramatic work.

The lyrics for the voices are as follows:

Tenor 1: *L'immoler! qui? ma sœur?*  
 Tenor 2: *vous de la Déesse et la victime et la Prêtresse.*  
 Bass: *Oui, je dois la pu-*



# Scène V.

Pylade, et les Acteurs précédens.

*Pylade entre*  
*avec une petite*  
*et rapide cadence*

C'est à toi de mou - rir  
- nir et tout son sang.....

Ven-



Corno

Oboe 1<sup>re</sup>Oboe 2<sup>e</sup>

Clarin.

Viol. 1<sup>re</sup>Viol. 2<sup>e</sup>

alto

Tphie

Pylade

Orche

Grands dieux sau-vez mon frè - re

cou - rage mes a -

Grands dieux sau-vez son frè - re

Grands

Chœur des gardes du Roi

- pour le sang de no-tre roi,

frap-pent.



-ma- et sui-vez moi

Py- -- lade! ô mon dieu tu- té- -- lai- re!



This page contains a handwritten musical score for a religious or dramatic work. The score is written on 19 staves, organized into several systems. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The lyrics are written in French and are placed below the staves.

The lyrics are as follows:

*Grand dieu, secourez nous* *Grande*

*Grande dieu, se courez nous* *Grande*

*Chœur des anges*



Handwritten musical score for a religious piece, featuring multiple staves with vocal and instrumental parts. The lyrics are in French, including "Dieux, sauvez mon frere.", "de ce peuple O dieux le terminent jus qu'au moindre res-te; servons la ven-", and "fuyez de ce lieu ru-ner-te".

Dieux, sauvez mon frere.

de ce peuple O dieux le terminent jus qu'au moindre res-te; servons la ven-

fuyez de ce lieu ru-ner-te



# Scene VI. Diane, et les déteins précédens.

*Diane*  
de re - te - ce

seance ce - - les - - - te et purifions ces lieux au nom de Py la et d'Orac - - te

sauvenenue, e - vi - ten leur coup, e - vi - ten leur coup de dieux combattant pour e - - te



-tez mes de crete e-ter-nele. Sey-thez aux main des grecs re-met-tez mes i-ma-ges?

vous a-vez trop long tems dans ces climats sauva-ges des-ho-nore mon culte et mes autels.

*f* grave

*f*

*f*

Je prends con-de tadoti-ne-e, d-ra-te tes remon-des

*f* grave



ia-cent la ter faire. My-cène at-tend son Roi: vas y re-ner en

paix et rende I-phi--ge--ni--e à la Grèce e-ton--né--e

Scene VII. et dernière

Pylade Oreste  
ta cœur! qu'ai-je en-ten-du! par-ta-ge men bon-heur



Viol. 1:

Viol. 2:

Alto

Crato

*p*

*p*

Dans cet ob-jet tou - - chant à qui je dois la vi - - e et

*p*

qu'un pen-chant si doux ren-dait cher à mon cœur, con - - naître ma

*F*

*F*

sœur I - phi - ge - - ni - - e



## 2014

Tromba  
 Trom. 2  
 Cor 1  
 Cor 2  
 Flauti  
 Obœ  
 Clarin  
 Viol. 1  
 Viol. 2  
 Alto  
 Bass  
 Violoncelle  
 Double Bass  
 Timpa

Les dieux long-tems en courroux ont accompli leur O-ra-cle ne re dou-tons plus d'ob-  
 Les dieux long-tems en courroux, ont accompli leur O-ra-cle; ne re dou-tons plus d'ob-



- ta - de, un jour plus pur luit sur nous; les dieux longtemps en courroux ont accompli leur O - ra - cle  
 - ta - de, un jour plus pur luit sur nous; les dieux longtemps en courroux ont accompli leur O - ra - cle



The first system of the musical score consists of ten staves. The first four staves are in treble clef, and the last six are in bass clef. The notation includes various note values, rests, and dynamic markings. The word 'P' appears on the third staff, and 'p' appears on the fifth staff. There are also some handwritten markings and a small 'A' above the eighth staff.

The second system of the musical score consists of ten staves. The first four staves are in treble clef, and the last six are in bass clef. The notation includes various note values, rests, and dynamic markings. The word 'P' appears on the eighth staff, and 'p' appears on the ninth staff. There are also some handwritten markings and a small 'A' above the eighth staff.

ne re-dou-tons plus d'ob-s-ta-cle un jour plus pur luit sur nous. U - ne paix douce et pro-fon-de

ne re-dou-tons plus d'ob-s-ta-cle un jour plus pur luit sur nous. U - ne paix douce et pro-fon-de



re - gne sur le sein de l'onde, la mer la ter - re et les cieux tout fa - vo - ri - se nos vœux .

re - gne sur le sein de l'onde, la mer la ter - re et les cieux tout fa - vo - ri - se nos vœux .



*tout fa-vo-ri-ze tout fa-vo-ri-ze na-vo-ri-ze u-ne paix douce et pro-fon-de re-mes-ur le-sein de l'an-de-la*  
*tout fa-vo-ri-ze fa-vo-ri-ze na-vo-ri-ze*  
*tout fa-vo-ri-ze fa-vo-ri-ze na-vo-ri-ze u-ne paix douce et pro-fon-de re-mes-ur le-sein de l'an-de-la*



mer la ter-re et les cieux tout fa-vo - ri - se nos vœux tout fa-vo ri-se tout fa-vo ri-se nos vœux la

mer la terre et les cieux tout fa-vo - ri se nos vœux tout fa-vo - ri-se fa-vo - ri se nos vœux la



mer la terre et les cieux tout favori se nos vœux tout favo ri se nos vœux

cieux tout favo ri - - se nos vœux tout fa vo - ri - - se nos vœux

mer la terre et les cieux tout favo - ri se nos vœux tout favo ri - se nos vœux

FIN











me-68

coll mem.  
v-s.

some bp discolored.







